



PASTEL STUDY FOR PANEL THE STONING OF
ST STEPHEN IN CHRIST'S HOSPITAL CHAPEL
BY FRANK BRANGWYN A R A

MR BRANGWYN'S MURAL PAINTINGS IN CHRIST'S HOSPITAL CHAPEL.

UPON the walls of the fine chapel of Christ's Hospital, West Horsham, there are fourteen large spaces and two smaller ones destined to contain mural decorations. The project is now being carried into execution and the school is to be congratulated upon having entrusted this important work to Mr Brangwyn. Nine of the large spaces, each with a superficial area of over a hundred feet, have already been filled with tempera paintings subscribed for by various of the Governors, the parents of the boys, the boys themselves past and present, and friends of the school, and these we illustrate with the exception of the one last placed in position, the subject of which is *St Aidan, Bishop of Northumbria A.D. 635, Training boys at Lindisfarne*. They are painted in a very high key, and an air of brightness pervades them all, typifying we may suppose the dawn of the Church, and reminding us that, even where it is some scene of martyrdom that is depicted, the early Saints went with happy hearts and souls transfigured by the joy of suffering for the faith. Through all the panels runs a streak of bright blue sky, a colour repeated in the ribbon bearing the inscription in white letters, thus forming, as it were, a common factor, and binding into a unity these paintings diverse in subject though they be.

Taking the paintings in the order of our reproductions we have first *The Stoning of Stephen*. Of this subject we reproduce also a masterly cartoon executed in pastel on brown paper, but this must not be regarded as suggesting the tonality of the completed work, which, as are all the panels, is in a much lighter key. We read in the Acts of the Apostles that the witnesses of the martyrdom of Stephen "laid down their clothes at a young man's feet, whose name was Saul," that same to whom came later the dread question, "Why persecuest thou me?" and whom we see in another panel on his arrival at

Rome. Very eloquent is the grouping of these figures, St Paul with his staff and water bottle, standing with the brethren who came out to meet him, as they gaze across the green waters of the Tiber at the towers of the great city. The shipwreck upon the island of Malta is shown in a panel of wonderful blue fading to pale sea green in the foreground where, through the shallow waves, the shipwrecked travellers make their way ashore.

A fine panel with a rich harmony of old gold and blue shows St Wilfred (Bede gives his name as Wilfrid, and in English Saxon it was spelt Willferder) to whom, as Bede tells us, "King Ethelwalch gave land of eighty seven families to maintain his company who were in banishment, which place is called Selsey, that is the Island of the Sea Calf. And forasmuch as the aforesaid King, together with the said place, gave him all the goods that were therein, with the lands and men, he instructed them in the faith of Christ and baptized them all."



PORTION OF CARTOON FOR ST AMBROSE PANEL IN THE CHAPEL OF CHRIST'S HOSPITAL (SEE PAGE 160). BY FRANK BRANGWYN, A.R.A.

Mr Brangwyn's Mural Paintings

Elsewhere we are told that the Saint taught the people to fish, which was a great relief to them, and in the first essay they caught three hundred. Of this superb piece of draughtsmanship, as of the *St Paul at Rome*, Mr Brangwyn has allowed us to reproduce the very interesting cartoons.

In some respects the panel showing *St Ambrose training his choir at Milan* appeals to me as being the most beautiful in colour of the series, while it is exceedingly dignified in composition as one regards it from the seats facing it in the Chapel. A characteristic vivacity is given to quiet harmonies of blues and yellows by the introduction of a brilliant crimson note in the skull cap of the old priest seated upon the chancel steps, and by the scarlet head-dress and shoes of one of the choristers.

Regius, a town on the borders of Algeria and Tunis and later became Bishop of this See.

The Saint Augustine whom we see in another panel, with a striking contrast of colour between the scarlet cloak and purplish chain mail of the Knight and the simple yellowy white habit of the Saint, is of course he who was sent by Pope Gregory to convert Britain, later becoming the first Archbishop of Canterbury. St Augustine and his company of forty monks landed in the Isle of Thanet and were received by Æthelbert, the powerful King of Kent out of doors, for the King had a superstitious idea that did they come with any magical spell this would be of none effect in the open fields. The holy men advanced, bearing a silver cross and the image of Christ painted on a



'THE STONING OF ST. STEPHEN'
BY FRANK BRANGWYN, A.R.S.W.



THE ARRIVAL OF ST PAUL AT ROME. HE THANKED GOD AND TOOK COURAGE
BY FRANK BRANGWYN A.R.A.



CHALK STUDY FOR PANEL IN CHRIST'S
HOSPITAL CHAPEL BY FRANK BRANGWYN ARA



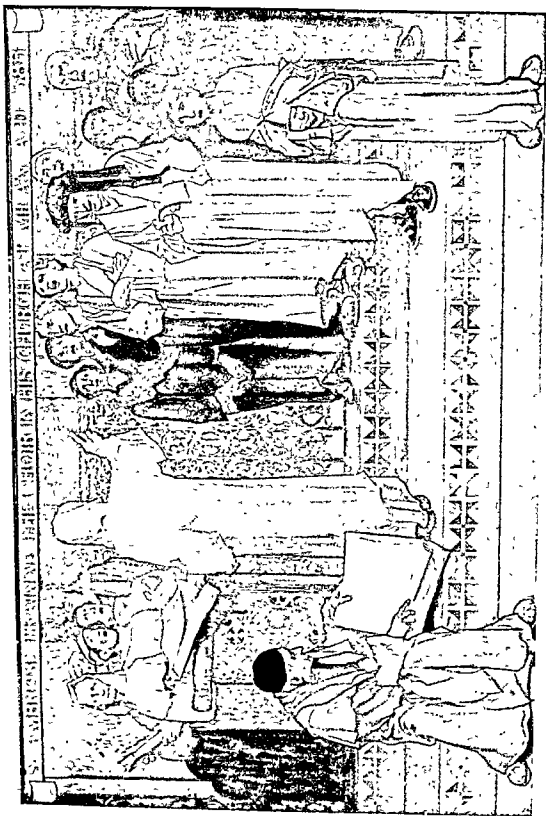
ST PAUL SHIPWRECKED' BY
FRANK BRANGWYN, A.R.A.



CARTOON FOR THE ST. WILFRED PANEL
BY FRANK BRANGWYN, A.R.A.



ST WILFRID FLACHING THE SOUTHERN
SAXONS BY FRANK BRANGWYN ARA



"ST. AMBROSE TRAINING HIS CHOIR AT
MILAN." BY FRANK BRANGWYN, A.R.A.



THE CONVERSION OF ST. AUGUSTINE AT
MILAN BY FRANK BRANGWYN ARA



"ST. AUGUSTINE AT EBSFLEET"
BY FRANK BRANGWYN, A.R.A.



THE SCOURGING OF ST ALBAN
BY I RANK BRANGWYN ARA

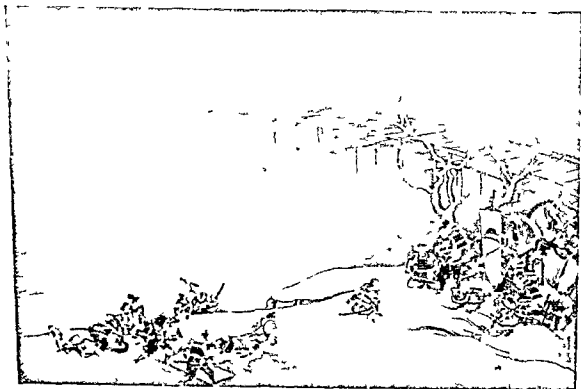
JAPANESE ART AT THE PANAMA-PACIFIC EXPOSITION BY PROF. JIRO HARADA

JAPAN occupied a suite of eight rooms at the eastern end of the Palace of Fine Arts, five rooms for the modern section, two rooms for retrospective art and one for study and reference. The exhibit embraced a wide scope covering many branches of art such as painting and sculpture, works in metal, wood and bamboo, dyed fabrics and embroideries, porcelain and cloisonné enamels, lacquer and inlaid work, prints and designs.

The Japanese paintings in the modern section were extremely interesting inasmuch as in them were revealed many of the notable tendencies in our contemporary art. In these paintings it was evident that the artists had tried to show something new—new not only in technique but also in subject matter, as well as in feeling. This may be looked upon as one of the outcomes of the art exhibitions that are held in Japan from time to time as it is customary at these exhibitions to accept none but those pictures which possess something new and original. Artists no longer remain satisfied with subjects near at hand, but

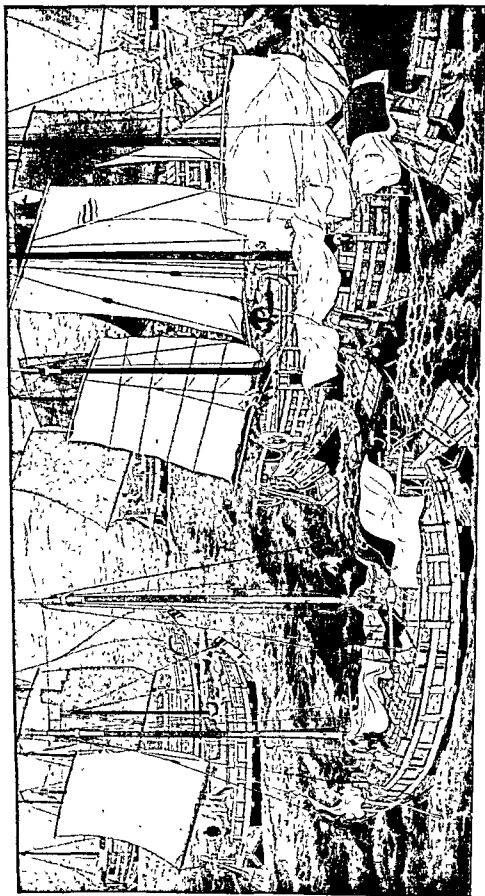
they go to far off islands or even to a foreign country in order that they may find some new *motif* to be treated in the traditional style of Japanese painting. Among the pictures a pair of screens by Minakami Taisei entitled *Flowers of Liuku*, and two panels entitled, *Morning of Shuri*, and *Evening in Naha Harbour*, by Okada Sessō, may be cited as examples of this new tendency in seeking after new subjects and resorting to a new and original technique of expression.

Although many visitors have received the impression that a large number of our paintings show in a marked degree the influence of the western style of painting, closer observation will reveal the fact that the artists are trying to express their own ideals and interpretation, not in the manner of the western world but by their own methods. In many instances it may be true that the results do resemble western work, nevertheless, this resemblance is not so much the outcome of the influence of western painting as the result of the struggle of Japanese artists within their own resources to express their views and ideals, which may be different from those of their masters. However, all art is the expression of the ideals and emotions of a people, and when certain phases



KI SU NOKI MASHIGI REVELING TROWNING FOREY

BY KOBORI TOMOTO



"SAILING BOATS"
BY ITO-KEISUI

Japanese Art at the Panama-Pacific Exposition

of the mental and spiritual conditions of the nation are undergoing a change it is but natural that their manifestation in art should be a little different from the style to which they are accustomed. It must be remembered that Japan is now in a transitional period of her national life.

A large number of the paintings on view illustrated this point, but attention may be directed to the treatment of the water in the *Sails & Poots* by Ito-Keisui (p. 163). At the first glance the water in this picture may appear to offer a striking resemblance to the western method of painting, but a closer examination will convince us that the treatment shows what has been evolved from the traditional method of Japanese painting. It is interesting to note the difference in the method used in expressing water in this picture from that seen in *Kusunoki Masashige Rescuing Drowning Foxes* by Kobori Tomoto (p. 164).

In looking through the collection of paintings at the Exposition another tendency was to be noted—the increased size of the pictures. Folding screens predominated and others, apparently in the traditional shape of the *kakemono* hanging pictures

were entirely too large for the *tokonoma* the name given to the recess in the guest room where pictures are hung or for any other place in a Japanese home.

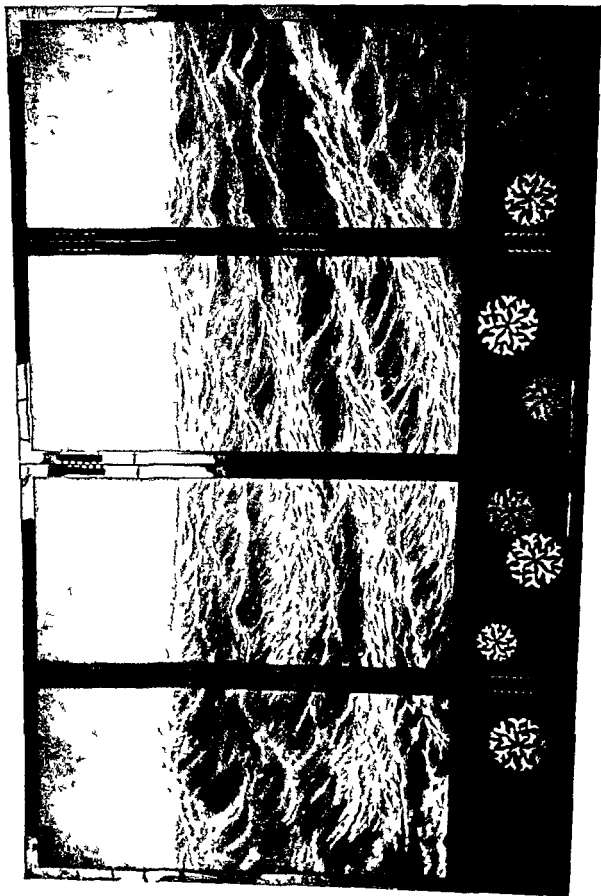
Still another tendency is that of making pictures highly decorative. It has always been the ideal of Japanese painters to combine in harmony the decorative function with the representative, or realistic quality. Perhaps *Twilight* by Okamoto-Hosui and *Early Summer Day*, by Okajima Tesshu may be pointed out as two of the most successful paintings in this line of work—the former showing pine trees with chirping sparrows seeking nests, and a sprinkling of gold in the background to suggest the evening glow in the western sky, the latter showing butterflies and bees among the hollyhocks, dexterously treated in a quiet manner.

There were certain pictures in the collection which represented more or less the old school of Japanese painting, old in technique as well as in feeling. In this connection may be mentioned *Morning Clouds* by Dan Ranshyu, *Spring Rain*, by Hirose-Taho, *Festival at Mira* by Morimura



SUMMER MORNING ON THE INLAND SEA

OIL PAINTING BY NAKAGAWA HACHIRO



(Over a few weeks, the artist has been
 creating a series of similar designs)

SCRI LN LMBROIDERLD BY KAJIMOTO SEIZABURO
 AI TER A PAINTING BY AN UNKNOWN ARTIST



'VOICES OF LITTLE BIRDS'

BY HIRATA SHODO

Yoshine and the historical painting by Kobori Tomoto already referred to.

Moving Clouds has won the admiration of many as it expresses the majesty of the mountains towering above the shifting clouds, emphasised here by a few huts which huddled together by a gurgling stream, gave them that appealing quality by which in landscape pictures the sublimity of nature is brought into intimate relation with man. This painting shows how effectively the unpainted part, the bare silk upon which the picture is painted does its work in the composition, as the clouds have been depicted by not painting them contradictory as this may seem. It is a very important quality in Japanese painting to leave a part, often the greater part, blank and let that blank portion perform its necessary and very important function in the picture.

Similar effective use of the blank space was to be seen in the work of Kobori, the only historical subject in this section. Kobori is one of the foremost Japanese painters of historical subjects at the present day and he faithfully follows the traditional method of the school in which he ranks as a leader.

Suggestion is the life of Japanese art and it is evidenced not only by the use of blank spaces but by the effect of association and by the introduction of only the bare essentials. *Spring on the Kamo River* by Takakura Kangai, suggests more by association. It is a gorgeous screen with gold and vivid colours, and was one of the most decorative pictures in the exhibition. In this picture a girl is portrayed in the act of hanging gaily coloured materials to dry, and with the aid of the willow the

artist tries to show the brightness and the colour of the spring, suggesting at the same time the joyousness of the life of those who are to wear the garments made of that material. It is extremely suggestive of Kyoto, the capital of Japan for nearly eleven centuries, where the river and the dyeing industry, closely connected with each other, have in a large measure determined the activity of that city.

There were other pictures of subtle suggestion, such as Tamaya Shunkin's *Eastern Breeze*, from which you got the feeling of a zephyr rustling the leaves of an acacia freshened by a recent shower. The dewy freshness of the morning was vividly suggested by Tosima Teiun in his picture called *Shades of the Morning* in which you seemed to feel the dew on the petals of the flowers. The effort made by Hirata Shodo in his *Voices of Little Birds* betrays a certain trend of many of our young artists. Shodo has tried to convey the sudden burst and thrill of the notes in the songs of little birds in a sombre forest by means of painting the slender upright forms of the silver birch among trees with dark stems.

There were some pictures that revealed, or perhaps concealed a certain ideal which underlies all our great works of art. Perhaps it is the most vital element in Japanese art. Without understanding it a right interpretation of Japanese art is impossible. It signifies one of our national characteristics, namely, our joy in surmounting difficulties and endeavouring to harmonise apparent inconsistencies. It will be interesting to trace this underlying spirit in some of the paintings exhibited.



"MOVING CLOUDS"
BY DAN-RANSHYU

Japanese Art at the Panama-Pacific Exposition

Take for instance *Mulberry and Cocoon* by Murakami Hoko. This is the title given to a pair of screen paintings one of which is here shown. Upon one are painted two young girls who half hidden among mulberry saplings are picking leaves for silk worms. On the other are bright blossoms of a tree that blooms in autumn beneath which an aged woman is drying cocoons. The former at the first glance appears rather sombre in the general tone of its colour, but the saplings, the young maids and the food for the worms all signify youth and the spring. The latter is rather gay at the first glimpse but the flowers of autumn, the aged woman and the cocoons all signify the decline of life. Thus it is only by careful examination that we find the real significance of these pictures which is often contrary to one's first impression.

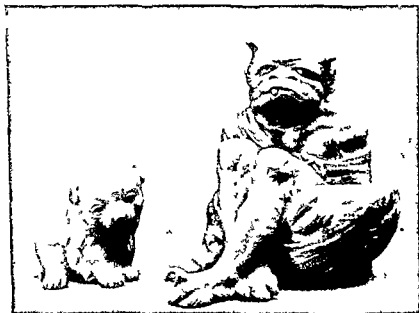
In order that we may appreciate the effort to harmonise inconsistencies we have to know that our artists take extreme delight in surmounting difficulties in technique, as well as in choice of subjects. There is a strong tendency deliberately to choose difficult means of expression. Take, for instance Mitsui Banni's *Spring in the Palace Garden*, painted on a pair of screens. Instead of choosing young girls to express the buoyant spirit of the Spring the artist has chosen a group of men in the costume of the ninth century playing football. Instead of painting bright-coloured flowers of the spring the artist has evergreen pine trees painted in the background and a few petals of the cherry blossom scattered in the foreground on one screen, with the suggestion of a branch of cherry blossoms in the corner of the other. He has eliminated as





'MULBERRY AND COCOON'
BY MURAKAMI-HOKO

Japanese Art at the Panama-Pacific Exposition



DEVIL AND PUPPY HAMMERED IRON FIGURES BY YAMADA CHOZABURO

far as possible, all the matter of fact accessories usually associated with the vernal season. The same struggle is still better shown in *Midd'win Summer*, by Oka Tojan (p. 170). According to the artist's explanation when he looked out of his studio window one hot summer day he found everything withered by the heat of the sun except a clump of oleanders which bloomed in all its freshness. Instead of choosing a plant withered by the heat, the artist has chosen that which is not affected by the sun to show the heat of summer contradictory as it may seem. He has introduced a black cat over a fence in languid form with thin lines in its eyes, indicating high noon.

The Japanese artists love for surmounting difficulties was shown not only in their paintings, but also in other branches of art, such as in embroidery and repousse work, as well as in the reclaim and cleaning

enamels. But perhaps no single Japanese exhibit attracted more popular attention than the embroidered screen of ocean waves exhibited by Jida Shunhichi. It is a screen of four panels covered with the roaring waves of the ocean. It is extremely realistic and from a proper distance it is hard to distinguish it from a painting. People marvel at the fact that it has been done with needle and thread. From this point of view it is truly wonderful. The screen is the work of Kajimoto-Seizaburo who was assisted by

three other embroidery artists, and it represents nearly eight months of continuous work. It is



SPRING IN THE PALACE GARDEN

BY MITSUI BANKEI

Japanese Art at the Panama-Pacific Exposition



SPRING RAIN BY HIROSE TAHO

said that no fewer than two hundred and fifty different shades of thread were used in working it. For the accurate execution of the gradations of tone infinite pains were taken. The combination of even or uneven threads in the preparation of the thread makes a vital difference in effect when applied to the screen. A few twists more or less of the thread determines the degree of lustre. The artistic value of such an object may be questioned by some but it is indeed a 'needle painting' and as such it is a truly wonderful piece of work.

Another example of the love of surmounting difficulties may be seen in two unpretentious works in iron one entitled *Deaf* and the other *Puppy*. They are the works of Yamada Chozaburo who reigns supreme in that field of art to-day. So unpretentious are these objects that the casual observer would be pretty sure to pass by without

noticing them. Some may even wonder why they found a place in the Fine Arts Palace at San Francisco. But when the facts in the case are stated and when one stops to examine them carefully one's astonishment is excited. Each object was patiently and laboriously beaten into shape from a piece of iron. Both these intricate figures were produced by heating a piece of iron from the inside as well as from the outside, the artist hammered his whole personality into them, animating as it were the pieces of crude metal and transforming them into objects of art. The work has a hidden quality that reveals itself in gradual intensity.

The same quality of mind the same attitude of the artist towards his work, could be discerned in the cloisonné enamel by the Andos and Namikwas and also in the porcelain by such potters as Miyagawa, Kinkoran Shimizu and Yabu



BOY IN MANTLE WOOD SCULPTURE BY YOSHIDA HONEI

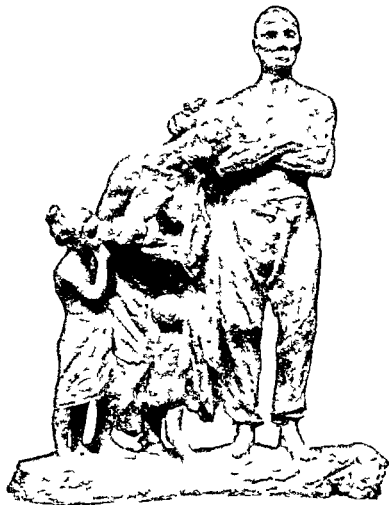
Japanese Art at the Panama-Pacific Exposition

One of the many splendid examples of sculpture in wood furnished an illustration of another characteristic of the Japanese nation the ability to see the humorous side of a serious subject. Yonehara Unkai exhibited a wood carving called *Sowing*. It shows a primitive farmer carrying a bag of seed. There is a crow at his feet eager to dig up the seed as soon as it is sown. The crow is emphasised by giving to it a disproportionately large size. The eagerness of the crow, listening with its head slightly inclined to the rustling of the seeds in the bag is charming in itself. The farmer has an extremely happy face being apparently in the best of moods. It is an illustration of an old Japanese ballad which says: The farmer sows and crows dig and once in three times he must chase them.

How symbolic

and *inro* (tiny medicine cases) masks and dressers for the "No" performance. Among those that attracted attention may be mentioned a two-fold screen with a genre painting of remarkable composition attributed to 'Strimmering' Matsubei, a pair of *kakemono* of palm and bamboo, painted in a forceful yet impressionistic style by Tawaraya Sotatsu, a set of three *kakemono* with a Buddha in the centre and birds and flowers on either side painted by Motonobu in the classical style of the Kano school and several original paintings by *ukiyo-e* masters.

Everything considered the Japanese section in the Fine Arts Palace was a fair representation of the artistic productions of the nation, and has performed admirably the function of giving an insight into the life and ideals of our people.

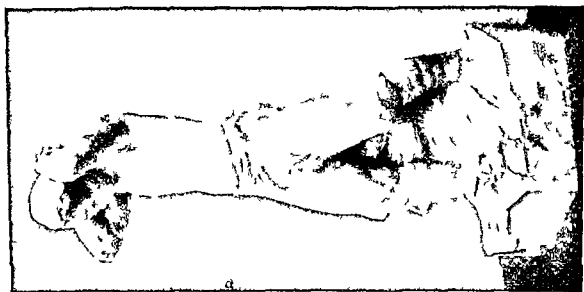


ON SOWING

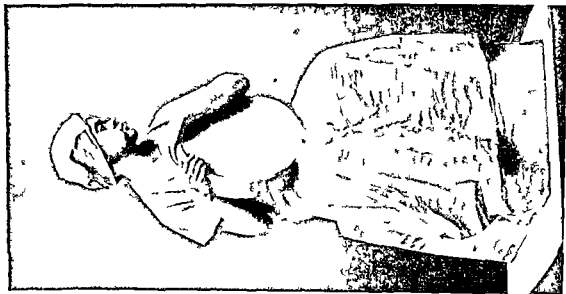
PLATE 100 BY WATANABE NAKAO

One of the rooms was set apart for paintings executed in the European style and some of them possessed interesting qualities. There was also a retrospective section in which were brought together excellent examples of work done by our old masters and a room filled with art objects loaned from the Imperial Household Department consisting of lacquer paintings, porcelain and cloisonné ware, carvings and sword furniture.

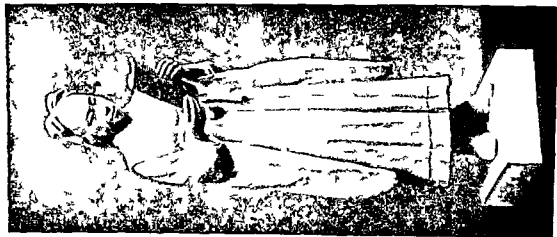
In another room were displayed painted screens and several lacquer boxes



SHIORI (BROKEN BRANCHES) WOOD SCULPTURE
BY YANAGANI CHOUN



FARMER GIRL WOOD SCULPTURE BY YOSHIDA
HONREI



TRIBUTE TO THE IVAD CLANS MATE. WOOD
SCULPTURE BY YANAGANI CHOUN



SOWING

WOOD SCULPTURE BY YONEHARA UNKAI
(See preceding article p. 174)

CHARLES ROBINSON, BOOK-ILLUSTRATOR BY MALCOLM C. SALAMAN

It was but a few months after the first number of *THE STUDIO*, in bringing to light the genius of young Aubrey Beardsley, had made the momentous revelation that in the world of art a new and original personality had appeared destined to exercise widely on black-and-white draughtsman-ship a fresh and powerful influence making above all for decorative charm, that this same publication made lovers of the graphic arts aware that in the person of Charles Robinson there was another young artist with pictorial magic at command of his illustrative fancy and his craft of pen and pencil.

As in the case of Beardsley *THE STUDIO*'s

introduction had early and important result, for Mr John Lane, who was then astutely gathering about him as much as possible of the brilliant young literary and artistic talent of the nineties, saw intuitively that Charles Robinson was the very man he wanted to illustrate Robert Louis Stevenson's "A Child's Garden of Verses." The choice proved a very fortunate one, for the winsome naiveté of the poet's interpretative sense of childhood found the happiest pictorial interpretation in the tricky graces of the artist's graphic fancy. But there was more than this in the success of the book, it was in the decorative purpose controlling the delightful designs with a sense of book unity and harmony that one realised the advent of a new individuality of real importance in the field of book illustration. Here was the fine exquisite line, here was the dainty balance of black and white masses, here were delicious head and tail pieces, and the completely composed page with the happily invented illustration decoratively framing the printed text and withal the very stuff that childish make believe is made of. In fact, in this "Child's Garden of Verses" of twenty years ago, Mr Robinson's first book, we already had this true book illustrator's temperament—joyous, whimsical, fantastic, aiming at practical expression in terms of an artistic ideal.

Mr Robinson has illustrated many books since then, in colours as well as in black and white, giving us many a charming and bewitching work of art but never has he given us anything more lovable than this book of Stevenson's lovable inspiration. Occasionally, however, he has been permitted to attain more nearly, perhaps, to his ideal of the illustrated book. This is the book that shall be in its format and its decoration, from cover to cover, a homogeneous whole, the illustrations being not merely pictures inserted at haphazard among the pages, but necessary and integral parts of a complete decorative scheme. Practically of course this is the ideal that has guided such master makers of the Book Beautiful as William Morris, Charles Ricketts, Walter Crane, and Lucien Pissarro, but, unfortunately, it is not an ideal with which the popular publisher finds himself in practical sympathy. Even if he inclines to it in theory, commercial considerations have a way of obstructing artistic ideals. Nevertheless, Mr Robinson is so wholehearted in loyalty to his ideal that it is his practice, when preparing a scheme for the illustration of a book, to make an actual sketch model of the book, complete as to binding, end papers, and all the



"AN AUTUMN INTERLUDE," (FROM
"THE PROLOGUE TO REPENTANCE.")
BY CHARLES ROBINSON.

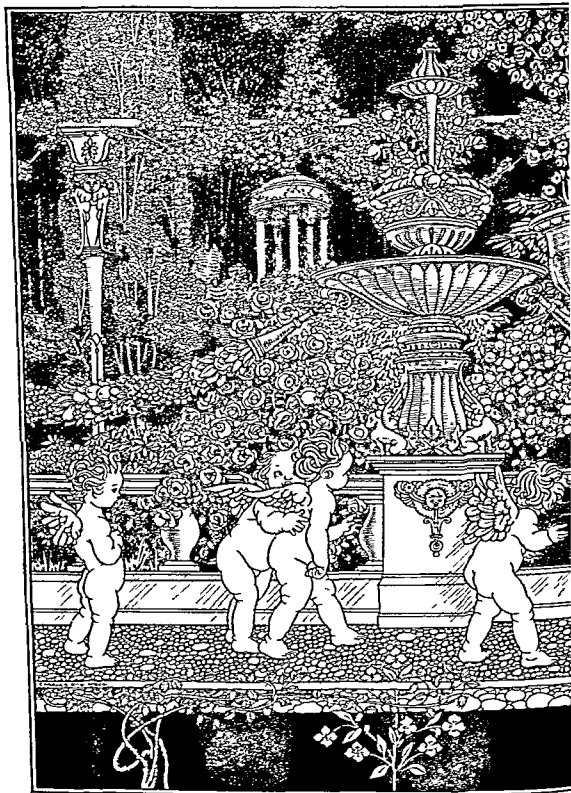
Charles Robinson

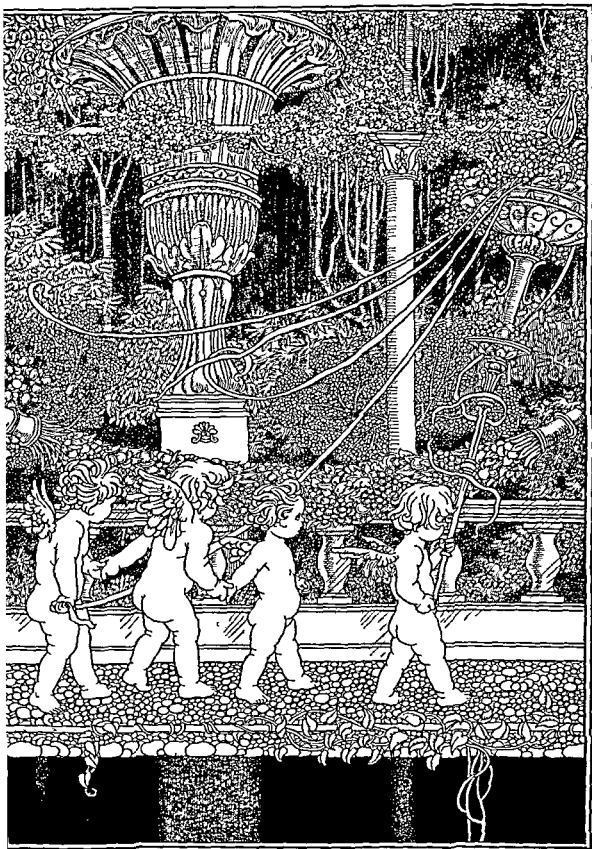
pictorial decoration of the pages, so that the prospective publisher can see at once exactly how the artist proposes the work should appear.

Some of this artistic thoroughness may be an inheritance, for art has come down to Mr Robinson through the generations, it appears to have been a family tradition. His grandfather, Thomas Robinson, of Newcastle, was an esteemed wood engraver and a friend of the great Thomas Bewick. The engraver's two sons, Thomas and Charles, were both well known black and white artists employed by the "Illustrated London News" in the heyday of the wood block while illustrative art

his fertile fancy and whimsical humour. In these early days his drawings appear to have been already instinct with that joyous quality of charm inseparable from his work and, considering how much of his illustrative activity has been devoted to the literature of childhood's delight, it is not worthy that the first drawing the young artist ever sold was bought by Mr Joseph Darton the well known publisher of books for children.

Although Mr Robinson began as an illustrator about the same time as Aubrey Beardsley, he was nevertheless influenced early in his career by that remarkable artist, not of course, in subject matter





END-PAPER DESIGN FOR SHELLEY'S
'SENSITIVE PLANT' BY CHAS ROBINSON



"DUCKS,"
PEN
DRAWING
BY CHARLES
ROBINSON

Robinson will admit a deeper, stronger influence in the style and sentiment of Mr Laurence Housman's expressive designs, while the wonderful precision of Durer's line and the noble beauty of that master's designs have no less sensibly influenced and inspired our artist. Perhaps to these we may trace that precision of technique and orderliness of design that give "sweet reasonableness" to his most playful and fanciful conceptions as well as to his most imaginative.

There is nothing of the realist about Charles Robinson yet his imagination responds so vivaciously to the suggestions of the fabulous, the romantic, the elfish and fantastic, that his pictorial vision has a very persuasive not to say convincing appeal. So he has proved himself an ideal illustrator of fairy tales, nursery rhymes and fables while his toy books have been the delight of thousands of nurseries. Perhaps his illustrative genius has never had happier opportunity for whimsical intuition than in *The Big Book of Fables* (Blackie and Son) a delightful volume of pictorial witchery, in which with pen and ink, occasionally supplemented with water-colour, the artist has touched to a fresher visual life the old fables that are for ever

young. With what a sly relish of actuality he seems to have drawn these fabulous happenings among the beasts, the birds and the humans. Yet always with what artistic loyalty! In the example given here, *The Two Travellers and a Bat, of Monty*, note how the slight black masses cleverly disposed through the design give accent to the fine line-work which makes the picture. The book is full of gems that afford artistic satisfaction as well as pictorial titillation. How completely decorative is the page with the Fox and the Leopard and the initial letter A. Then, the Peacock Complaining

the Crane and the Wolf, for chance examples—what happy expression in simplest black and white! The coloured drawings, too, such as the sumptuous "Peacock and Crane," "The Rat's Council," "The Fox and the Grapes," how harmonious the intimacy between design and colour-scheme, which is always nicely regulated by the limitations of the reproductive process. A joyous thing this "Big Book of Fables."

A more natural expressiveness, a richer sense of

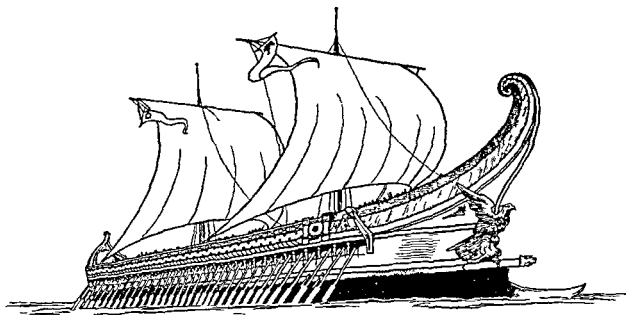
decorative effect, one finds in Mr Robinson's illustrations to Shelley's "Sensitive Plant" as may be judged from the ornately conceived and highly elaborate design for an end paper reproduced here. With many exquisite drawings the artist has responded worthily to the pictorial inspiration of the immortal poem. To Mr Robinson and to no artist more surely "a garden is a lovely thing God wot", and whether in leafy and floral simplicity, or in landscaped and terraced splendour, its romance moves him always to happy and charming picturings. To this the various garden books he has illustrated bear convincing testimony. "The Secret Garden," "The Four Gar-



"GOING DOWN THE TREE
LIFT" FROM "THE FAM-
OUS PICTURES" BY CHARLES
ROBINSON

dens, *Our Sentimental Garden* each like "The Sensitive Plant," Mr Heinemann's publication.

Mr Robinson, however, is not only an illustrator of other men's books, a pictorial interpreter of the dreams and fancies and visions of others



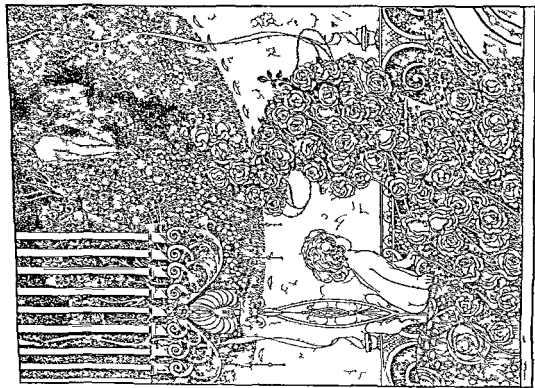
'A ROMAN GALLEY FROM 'THE BOY'S BOOK OF BATTLESHIPS' (BLACKIE AND SON) BY CHARLES ROBINSON

he has whimsies and imaginings of his own, and he can conceive a fantasy in pictures without any guidance or stimulus of literary text. In fact, this individually creative method of work is the object of his artistic ambition. Readers of *THE STUDIO* have already seen more than one example of that remarkable series of drawings in which, under the title, *A Dream of St Nicholas in Heaven*, he has allowed his own fancy and sense of satire free play in a sort of pictorial parable of maternity in certain modern aspects. In due course, perhaps, some poet may be inspired to interpret these drawings in prose or verse, and then it is to be hoped, the book will appear. Mr Robinson, indeed is so full of ideas that it is not unreasonable for him to reverse the usual order of things, letting the pictorial expression anticipate the literary inter-

pretation. Two of our illustrations are instances of this. They are from an original picture-fantasy, called *The Prologue to Repentance*, in which the artist treating gradual phases of passion in their passage from temptation to remorse, uses in illustration of his parable motives suggested by the seasons—Spring and Temptation, Summer and Surrender, Autumn and Satiety, Winter and Remorse. In the charmingly decorative design for the end paper giving the foreword, we have Pierrot as Prologue in the Proscenium pointing to a stage curtain, on which is depicted Passion in the heart of a summer exuberant wood. The decorative influence of Beardsley is here possibly in a general way, but the manner and the rhythmic fancy of the design are essentially Charles Robinson's own. He has used his lines and his dark and light masses with



ILLUSTRATION FOR 'THE HAPPY PRINCE' BY OSCAR WILDE (LUCAWORTH AND CO) BY CHARLES ROBINSON



END PAIR DESIGN FOR THE PROLOGUE
TO RILIENTANGI BY CHARLES ROBINSON

exquisite grace and charm the broad features of the design being rendered all the more gracious by the delicate elaboration of the ornamental detail. The coloured drawing shown here is supposed to suggest an interlude of twilight calm between the climax of summer's passion and the beginning of autumn's satiety. Just above the entrance to the deep heart of the wood into which the lovers have danced their passionate way, a group of wood nymphs are resting while in the distance others are languorously still, echoing the dance

until they too begin one by one to tire and sink to rest in the still air. It is an enchanting drawing as beautiful in its balanced disposition of tones as in the lovely lines and curves that build up the design. For although we have colour here as in other drawings of the series notably in *The Dancer*—a sumptuous thing wherein Mr Robinson reaches his high water mark as a colorist—it is through line that his art speaks with greatest appeal and authority. More over with the infinite variety of his patterned pen work he can suggest colour and tone. He has the creative sense of shape. Look, for instance at the two grotesque figures here—the spectacled long whiskered monster handed

complete they are in all pictorial suggestion, they are perfectly articulate with line and shape. Again note the graphic magic of Mr Robinson's live pen touch in the delightful little drawing *Going down the Tube*.

Left This is a page illustration from an unpublished child's book of adventure which the artist is writing himself a book that should be a joy for children to look forward to—when the war is over—and publishing is itself again. Meanwhile Mr Robinson turning away perforce from pictorial wonderland is devoting himself as a zealous section commander in his local Volunteer Training Corps, to the stern realities of drill, trench digging and military map-making in which last he is as expert and suggestive as he is in illustrating a fairy tale. But this is only to say that the alertness of his mind enables

him to use his pictorial powers as effectively in a practical direction as in a fantastic. And at the present moment it would appear more useful to be able to give immediate graphic effect to a reconnaissance of some hostile military operation than to visualise a poet's fancy. With his native sense of humour Mr Robinson will always preserve the balance between the practical and the fantastic phases of his temperament, and enjoy the expression of either. Who that has seen them can forget his really laughable parodies of Albert Durer and other revered old masters?

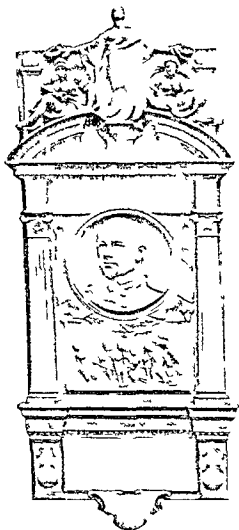


A HOUSEHOLD GOD
WATER COLOUR BY
CHARLES ROBINSON

Scotsman and the Household God seated on the serpent's coil—one of a set. Both these, of the artist's own invention all compact are coloured but the black-and-white reproductions show how



SCOTSMAN WATER COLOUR
BY CHARLES ROBINSON



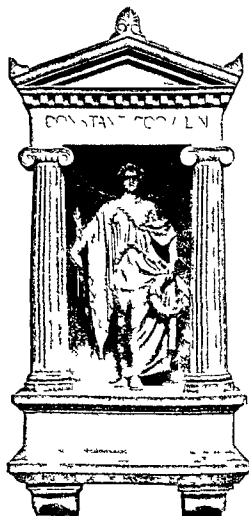
MEMORIAL TO CAPT. ROBERT FALCON SCOTT
AND HIS COMPANIONS (ST. PAUL'S CATHEDRAL)
BY S. NICHOLSON BARR

WALL TABLETS AND MEMORIALS BY BRITISH SCULPTORS

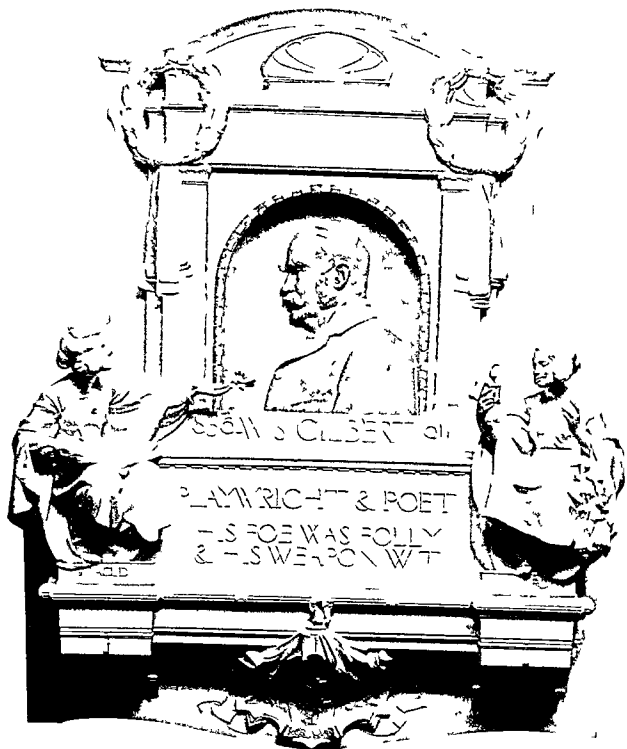
THE idea of perpetuating by means of permanent memorials the record of great events in national history or the memory of men who have been of service to their fellows has persisted from the earliest period of human development. There is no people which has attained any degree of civilisation that has not left for the information of subsequent generations concrete expressions of its own sentiment about the happenings which punctuated its national progress or about the worth of the leaders who guided its fortunes. Many ancient races indeed are known to us to-day by the monuments which they erected in the far remote times in which they flourished

and it is by these monuments alone that we can form any conception of the character and quality of vanished civilisations.

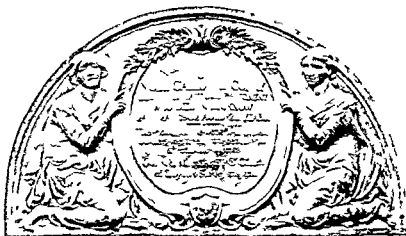
Many of these monuments were produced under a religious inspiration and had for their purpose the exaltation of the particular creed that had been adopted by the nation by which they were erected. Many others were memorials to the dead and owed their existence to the affection of a family or to the gratitude felt by the people for the part played by some public man. But many again were intended as reminders to those who were to come after of the significance of certain social or political occurrences which bulked largely in the view of the men by whom they were experienced—occurrences which changed the course of domestic life or had some bearing on the national aspirations.



MEMORIAL TO CONSTANT COULLEN, PRESENTED BY
AN ENGLISH ACTOR TO THE COMÉDIE FRANÇAISE
BY CH. BAYES



MEMORIAL TO SIR W S GILBERT
BY SIR GEORGE FRAMPTON RA



BRONZE MEMORIAL LUNETTE FIXED OVER AN ENTRANCE DOOR AT LUCKNOW
BY F. LYNN JENKINS

Always however the instinct persisted to call upon the artist to put into a visible and tangible form the sentiment of the people. It was the architect the designer the craftsman who acted as the interpreter of the personal or national feeling and by whom the ideas of the people themselves were realised and made intelligible. Buildings were erected and adorned with paintings and sculpture by workers of specialised capacity who understood what was expected of them and knew how to meet and satisfy these expectations.

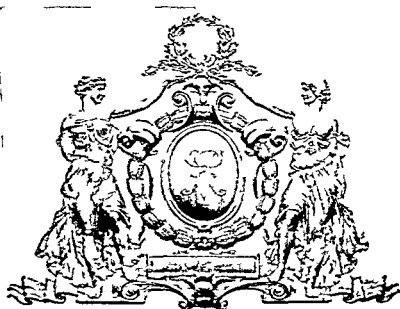
Monuments were created by artists whose especial gift it was to perceive how by the aid of their craft the world could be informed of the thoughts and convictions by which the community was swayed. Through its art the nation became eloquent through art the family affection was manifested or the regard of some section of the people for one of its great ones was made apparent.

Therefore to the historical interest of the memorial must be added the even greater interest it possesses as an evidence of the artistic conditions which prevailed in the country where and at the time when it was produced.

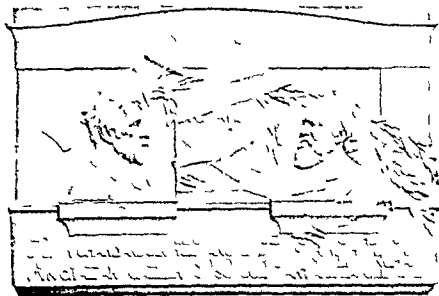
All over the world there are in existence monuments which are even more significant aesthetically than they are as records of popular sentiment—indeed in many cases the reasons why these monuments were set up and the achievements they commemorate have been forgotten but the works themselves have lost none of their power to stir the human pulse by their beauty and their fitness as illustrations of the artists' intention. The memorial even when the cause for its existence is no longer remembered can

still be of vital importance as one of the links in the chain of art by which the world is bound together.

What would it matter, indeed if we did not know why the Assyrian bas-reliefs were produced or whom the choragic monument of Lysicrates commemorated? Who except the archaeologist would care if it had been forgotten that Michael Angelo executed the Medici tomb to glorify the representative of one of the greatest of the Italian princely families? Whom would it concern if there were no historical record to account for the



BRONZE APPLIQUE TABLET (LIFE SIZE FIGURES) IN THE MEMORIAL READING ROOM AT BROCKHAMPTON PARK, GLOS. TO THE MEMORY OF THE LATE 1811 FAIRFAX RHODES BY F. LYNN JENKINS



MEMORIAL TO SIR RICHARD AND GEORGE TANGYE AT THE BIRMINGHAM CITY ART GALLERY BY W. ROBERT COLTON A.R.A.

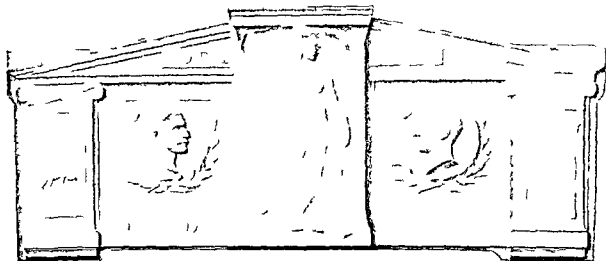
existence of the Roman triumphal arches? All these things are infinitely valuable as artistic achievements and though we may feel gratitude for the public or private spirit which induced their creation, our chief tribute must be paid to the artist by whom the work was done. He reflects the sense of his time, he shows us what was the conscious or unconscious sentiment of the nation to which he belonged, he explains how the men of his period—or the best of them, at all events—thought and felt and in his production is summed up the whole statement of the intellectual condition in which his contemporaries strove to do their share in the work of the world.

So it is vitally important that in modern effort

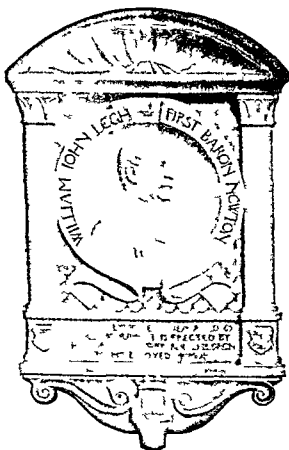
we have kept alive this instinct we must also keep unimpaired the sense of artistic appropriateness and must guard scrupulously against any lowering in the artistic standard of our memorial work. Anything that is worthy of historical record in this way is worthy also of the best that art can do—by the quality of the art that is used in making the record the significance of the record itself will be estimated in the future, for it is hardly conceivable that we could commemorate what we have felt deeply by works that are artistically inefficient.

Happily, our present-day artists have a right sense of proportion in their dealing with memorial art. Our sculptors, for example, do not allow any false pride to make them less anxious to do them

of this type the artistic tradition should be maintained, and that none of the principles which guided the workers in the past should be allowed to lapse. We are to-day quite as much inclined as were any of the ancients to use the memorial as a means of visualising our sentiments, the instinct to erect monuments is as keen as ever, and the desire to prove to our descendants that certain events or the virtues of certain people have moved us deeply is as effective now as it was in centuries long passed away. But as



MEMORIAL TO BOYD AND CLAUD ALEXANDER IN CRANBROOK PARISH CHURCH BY W. ROBERT COLTON A.R.A.



MEMORIAL TO LORD NELSON
BY THE COUNTESS FEDORA CLEICKE

selves credit when they are called upon to produce a piece of monumental work. There is lingering now none of that half veiled contempt for the monument as merely the concern of the stone mason which was, it must be admitted professedly British sculptors a few generations ago the spirit in which they are striving now is far removed from anything of that sort, and the demand made upon them for memorials small and great is met with a proper view of the responsibility it involves. In recent years we have added much that is admirable to the sum total of fine work of this class, much that does credit to both the capacity and the conscience of the artists concerned, and that proves them to be as judicious in their estimate of the obligations imposed upon them as they are accomplished in their management of executive essentials.

One matter which affords ample cause for congratulation is the activity of the modern sculptor to devote as much talent to the smaller type of memorial as to the larger and more ambitious works in which he has scope for the full display of his powers of invention. He

does not treat the little things in a perfunctory manner or handle them in accordance with a prescribed convention. He shows instead a healthy desire to make the most of the opportunities which within the limitations of his subject, are available for him and to do all that is possible with the material at his disposal.

Naturally the colossal monument which does not come within the scope of the present article gives more chances for the creation of striking effects and allows the sculptor who has it in hand more space for the expression of his artistic individuality. When he is working on a large scale he is less restricted both in his disposition of masses and in his handling of accessory detail. He can be if he wishes, sumptuous and expansive and can aim at big results, and he can risk something to attain a special measure of success. But in the smaller memorials, in work such as is illustrated here, he is hedged round by far more definite boundaries, and he has much more subtle problems to solve for he has to steer with infallible discretion a difficult middle course between the simplicity which



MEMORIAL TO CECIL BOYLE IN THE EASTERN ANGLES
UNIVERSITY COLLEGE, OXFORD BY JENNY DE BARRA

Wall Tablets and Memorials

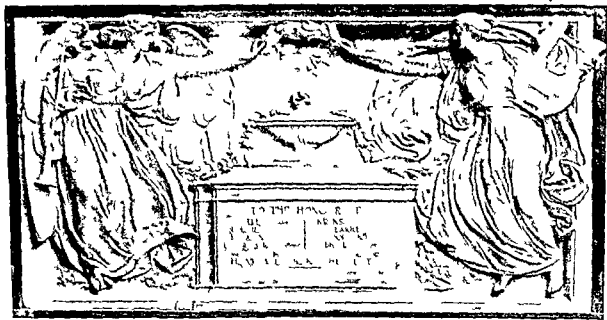


MARBLE RELIEF: LIFE SIZE AT GLASS MEMORIAL LIBRARY WASHINGTON, CONNECTICUT BY A. BERTRAM LECHEMAN

verges on the commonplace and the elaboration that would be out of keeping with the monumental purpose of his performance.

That is why the really successful small memorial of the wall tablet type must be accounted an artistic achievement of considerable importance. It has to be undertaken in a spirit of real restraint and it must be carried through from beginning to end with unceasing watchfulness lest at any moment it should get decoratively out of hand. Not only the main design but every detail to the very smallest must

receive the most exact attention and the whole thing must be built up part by part with a taste and judgment that need to be kept always in the most perfect balance. An initial mistake apparently trivial enough has a way of becoming accentuated as the work progresses towards completion and a well conceived intention can easily be robbed of half its significance by an error in the application of the accessories which are added to make it more convincing and again, as the scale of the work is small there must be delicacy and sensitiveness in



CEVIRE PANEL OF MEMORIAL IN THE READING ROOM OF THE ORCHESTRAL SOCIETY TO THE BANDSMEN WHO WENT DOWN WITH THE TITANIC BY PAUL R. MONTEFORD



MEMORIAL, IN SALISBURY CATHEDRAL, TO THE
MEMORY OF MRS NOBERLY WIFE OF BISHOP
NOBERLY BY E. M. ROPE

the execution and beauty of technical treatment to ensure the right relation between the matter and the manner of the memorial. Any theatrical touch or any hint of coarseness would obviously be discordant in such a production.

It must be remembered as well that in the great majority of cases these small monuments are set up in memory of the dead and that the places assigned to them are generally in ecclesiastical buildings. Therefore they must possess a sufficient note of reverence and they must keep sedulously aloof from even the least tendency to become flippant or superficial. Solemnity is essential to them and the dignity which suggests that the artist has realised the atmosphere of the place in which his work is to be shown. What he feels it is in his power to make other people feel and it is by the character and quality of his art that the depth of his feeling can be plumbed. If the spirit in which he approaches his work is irreverent if he does what he has to do perfunctorily and without sincere conviction if he is careless in his effort to keep the character and meaning of his whole performance consistently serious, it is not to be expected that any one else will take him seriously. His failure to strike the right note will suggest to the people who see what

he has done that he had a cynical disbelief in the virtues of the person he was called upon to commemorate, and that this cynicism induced an artistic levity which he was unable to suppress.

Again for technical reasons, it is important that the wall tablet, which has necessarily to be associated with architecture should have an architectural character of its own. The pictorial and realistic type of sculpture—the type that is permissible enough when the subject is seductive and the idea embodied in it is fantastic or fanciful—is out of place on a monument and is ill suited for a building intended for devotional purposes. Where the architectural details of the surroundings are severe the monument must itself have an appropriate degree of severity, and its decorative quality must be sober and restrained.



DESIGN FOR A MEMORIAL TO A SOLDIER KILLED IN
BATTLE. BY A. BENTHAM PERMAN

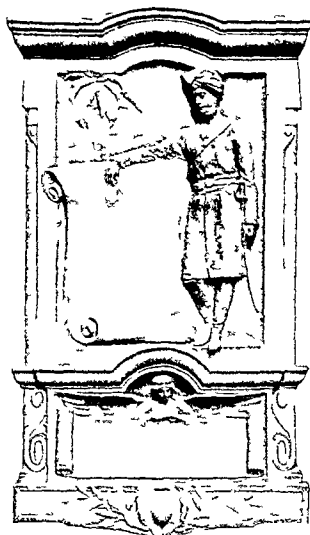


MEMORIAL TO AN ASSISTANT MASTER IN THE CHAPEL, ABBOTSHOLME SCHOOL BY F. V. BLUNDSTONE

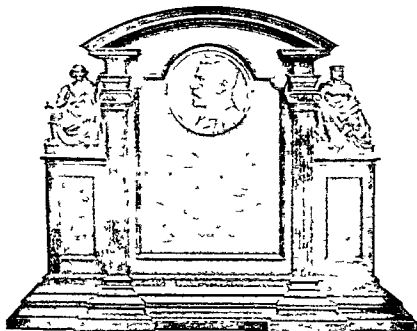
This is a point which will readily be appreciated by any one who has analysed the feeling of discomfort excited by seeing in a church which is architecturally satisfying a monument that has failed to reach the higher plane of design and treatment. In Westminster Abbey for instance there are pieces of memorial sculpture of a bad period and hopelessly depressing in their undignified realism which seem doubly failures because the setting in which they are placed is so truly noble in its æsthetic suggestion. The blatant unfitness of such things to be where they are excites ridicule no doubt but it is a ridicule born of resentment at the sculptor's want of taste and lack of understanding of the obligation imposed upon him by the situation assigned to his work. We feel that he has been disrespectful not only to the dead hero he was asked to commemorate but also to the great master builders by

whom the shrine was raised in which the ashes of the hero were laid.

But it is scarcely conceivable that any of our sculptors of to-day would be guilty of such a lapse of judgment. We live fortunately in a time when the principles of art are studied with some care and when the artists who take themselves and their work seriously are rightly anxious to avoid mistakes which would reflect upon their intelligence. The desire for consistency, for the establishing of a rational relation between an artistic production and the position it is designed to occupy, is active and efficient, and serves as a very valuable safeguard against erratic excursions beyond the bounds of good taste. Moreover we have learned much from the errors of our predecessors and we can discriminate more justly than they did between the art that rises properly



MODEL OF MEMORIAL TO THE LATE GEN. SIR SAM BROVNE & C. IN ST. PAUL'S CATHEDRAL (REPLICA IN LAHORE CATHEDRAL) BY J. NESFIELD FORSYTH



MEMORIAL TO A HEADMASTER IN THE HALL OF A SCHOOL AT WEST BROMWICH. MEDALLION IS OXYDISED SILVER, PANELS IN COPPER. BY STANLEY M. FOSTER, A.R.C.A. LOND

be regarded lightly or dismissed casually as a mere journeyman's concern.

Certainly such performances as the wall memorials to Sir W. S. Gilbert by Sir George Frampton, to Captain Scott by Mr Nicholson Babb, to Coquelin by Mr Gilbert Bayes, and to Andrew Lang by Mr Percy Portsmouth rise monumentally above the level of the stonemason's craft, and cannot be dismissed by even the most captious of critics as unworthy to rank among the more memorable examples of modern art. And certainly the work of the other sculptors represented in these illustrations, the work of

to the occasion and that which misses its opportunities by pursuing unworthy ideals.

So, of the smaller memorials which have been executed during recent years a remarkably large proportion can be accepted as entirely adequate in their fulfilment of the purpose which they were required to serve. Many of them are works of unquestorable power and of undeniable charm and there are few which do not show a real measure of artistic merit. Sculptors of distinction have produced them and have laboured sincerely to give them the right spirit and to keep alive in them the traditions which were followed by the great masters in times gone by—and these sculptors have proved by the manner of their working that in their eyes the small memorial does not, because it is small, seem to be a thing which should



MEMORIAL TO ANDREW LANG AT SELKIRK. BY P. J. C. PORTSMOUTH, A.R.S.A.



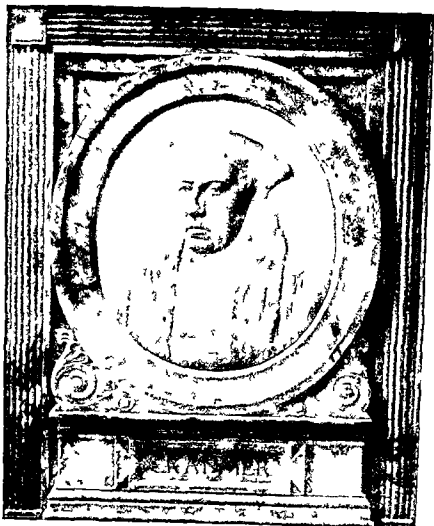
MEALION FOR THE CARNEGIE HERO FUND



BY RICHARD E. GOULDEN

artists like Mr Bruce Joy Mr H Pegram Mr W Robert Colton Mr Lynn Jenkins Mr A B Pegram Mr Nelson Forsyth and Mr Paul Montford has a right to be taken in all seriousness and to be judged and accepted as fit for a place of honour in the record of our artistic achievement In none of it is there the least suggestion that the artist has not striven to the utmost to be true to himself or that he has not honestly intended to give us his best, in none of it is responsibility shirked or anything less aimed at than the highest

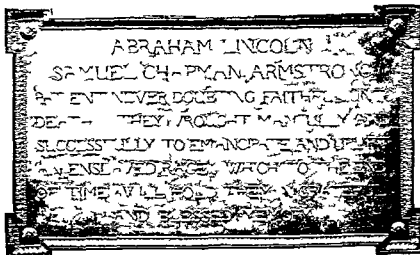
It is fortunate indeed that to such work such a spirit should be brought for it is especially necessary just now that the best of which our art is capable should be at the disposal of the nation Never in the history of this country has so great an opportunity been offered to the sculptor to prove that he can respond to the national feeling and reflect the sentiment of a



MEMORIAL TO ARCHBISHOP CRANMER IN JESUS COLLEGE CAMBRIDGE
BY A. BRUCE JOY

people which is stirred to its depths. Never has there been so great a need that sculpture should be true to its noblest ideals and able to rise to the summit of its power. For upon it will be laid the duty of conveying by means of memorials, public and private the message of to-day to the men who are to live in centuries to come to it will fall the task of symbolising and expressing the courage of the British race in the greatest crisis it has known and of recording how we faced and fought the horrors of a struggle for existence. Everything by which our sculptors commemorate the men who are dying for us now every piece of work which is to serve as a tribute to some one who has fallen on the field of honour or as a memorial of some incident in the war will form part of the great national monument which we shall build up to testify to us in the future. Therefore it behoves them to see that this monument shall in no respect be less than the occasion demands.

A. L. BALDWIN



BRONZE INSCRIPTION TABLET PART OF A MEMORIAL TO PRESIDENT LINCOLN AND GEN. CHAPMAN ARMSTRONG AT HASTON, VIRGINIA. BY A. BERTRAM PEGRAM

[Respecting the illustrations to the foregoing article it is hardly necessary to point out that the selection does not comprise more than a very small number of the works of this kind which have emanated from British sculptors in recent years. Numerous important examples do not figure here because they have already been illustrated in these pages. Thus a fine memorial by Mr Derwent Wood A.R.A. entitled *Love and Life* appeared in our issue of May 1904 a bronze War memorial designed by Mr Alfred Drury A.R.A. for the

cloisters of New College, Oxford was illustrated in February 1906 various further examples by Sir George Frampton, R.A. were included in an article on his recent monumental sculpture in the October number 1911 Mr Reynolds Stephens Orchardson Memorial in St. Paul's Cathedral was reproduced in the issue for April 1914 and Mr Alfred Gilbert's Randolph Caldecott, also in St. Paul's, in November 1909 Besides these there have appeared excellent examples by Mr Charles J. Allen, Mr Lockford Marmott, Mr Alan Wyon Mr Caldwell Spruce and others. THE EDITOR]



IN MEMORY OF
A VERY GALLANT GENTLEMAN
LAWRENCE EDWARD GRACE OATES
CAPTAIN IN THE INNISKILLING DRAGOONS
BORN MARCH 17 1880 DIED MARCH 17 1912
ON THE RETURN JOURNEY FROM THE SOUTH
POLE OF THE SCOTT ANTARCTIC EXPEDITION
WHEN ALL WERE BESET BY HARDSHIP HE
BEING GRAVELY INJURED WENT OUT INTO
THE BLIZZARD TO DIE IN THE HOPE THAT BY SO
DOING HE MIGHT ENABLE HIS COMRADES TO
REACH SAFETY. THIS TABLET IS PLACED
HERE IN AFFECTIONATE REMEMBRANCE BY
HIS BROTHER OFFICERS AND MEN

MEMORIAL TO CAPT. OATES. HAND ENGRAVED ON CAST BRASS BY K. L. LARSEN. SURROUNDING BY R. CHAMBERLAIN. GILDED

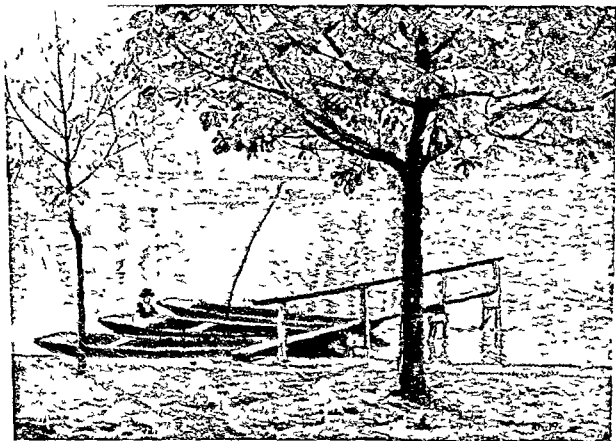
Alice Fanner's Lyrical Paintings BY C LEWIS HIND

WE met—Alice Fanner, Julius Olsson and myself—at luncheon in a Soho restaurant renowned for its pleasant decorations and cheerful music. Olsson chose the rendezvous, he was our host, proud I am sure, that Alice Fanner, now Mrs Tate, should have been his pupil at St Ives, for every Master likes to see his pupils progressing successfully through the field of art. Since I, too, in the old happy days, had worked or played at painting supremely content either way, under Julius Olsson in his Cornish studio (the windows looked on the Atlantic), it was fitting that he should bring us together. He is now an A R A, honoured at the Tate Gallery and elsewhere, and Miss Fanner by her charming work has earned a place in the pages of *THE STUDIO* and is represented in two public galleries. Olsson has remained faithful to his passion for the sea, but Miss Fanner has wandered into woods and glades, and loved trees and sunlit pasturals, and all nooks made bright by light and colour.

Of course we talked about art and the sea, and, indirectly, that was my business, about Alice Fanner, for though I had long admired her paintings we had not met before.

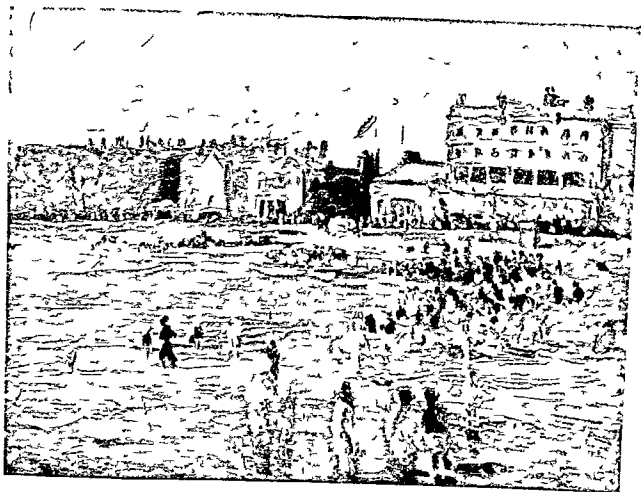
There is always excitement in such encounters, but writers and subjects must proceed warily. So we talked first about the sea, the joy of it, the tang of the wind, the swish of the water, the allure of painting the movement of racing yachts and swift waves, coast water in sunshine, and the sullen movement of the deep ocean. Then they talked, while I listened, of joyous days they had spent in a certain 26 tonner called the "Harmony," and also sailing a six tonner which superseded the "Harmony." On these boats Miss Fanner made most of her fresh yachting pictures, for to paint the sea nowadays you must know the sea, as you learn to know a tree, and she has studied the build and pace of yachts, steered and sailed them, watched the waves and the structure of cliffs, and through all sought, early and late, to express the dear desires of her eyes—colour and atmosphere, and the ways of great skies.

Ruisdael was mentioned, his view of Schevening



AUTUMN SUNSHINE

OIL PAINTING BY ALICE FANNER



FROM THE TIER LOWESTOFT

OIL PAINTING BY ALICE FANNER

he be formed by Nature into a Michael Angelo or a Michael Angelo Rooker, and surely in these grey days it is no small gift to the world to be able to offer it consistent and persistent cheerfulness. I am grateful for the mere sight of a reproduction of *Spring in Hyde Park* and *From the Pier, Lowestoft*, and those racing yachts that make me long to suffer a sea change for the summer and the sea. It is well that Miss Fanner is strong enough to be herself resolute to express her dainty passing version of the eternal spring song of Nature.

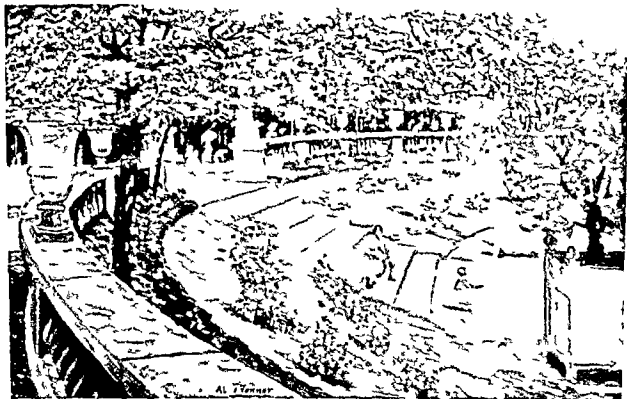
And Mendelssohn's *aubade* flickered out in happiness, and our talk rose and fell, and the coffee stage of the luncheon passed and we prepared to fare forth to see such pictures as the artist had in her fresh and cheerful little house in old Chelsea. There seeing her many studies of effects on sea and land the framed pictures on the white walls, peans of gladness for the light and colour of Nature, and recalling the works I had seen by her at the New English Art Club and the Goupil Gallery Salon I realised how seriously she takes her art. Also noting the impulse of her talent towards colour, movement, and light I also

realised how wise she had been to put in a long and strenuous groundwork of study at the Slade School. That was in the brave days when Augustus John and William Orpen were pupils. On this foundation of sound drawing she encouraged her love of Nature to play, seeking the sensitive effect, never the literary fact—colour, atmosphere, wind, light—the acts and ways of man touched upon only so far as they ministered to the acts and ways of Nature.

Living within easy reach of Hampton Court, Miss Fanner was early attracted to those formal gay gardens there in that leisurely survival of spacious, courtly days where the landscape shades of Watteau and Gainsborough may delight to linger, she found a sympathetic painting ground, transferring her interest later to the vivacity of the vivid summer life of our coast towns but best of all were the summers spent at Burnham-on-Crouch yachting in the 'Harmony' and in the friendly little six tonner, learning and painting in wind and calm shine and mist living to the uttermost. Ah those days, those happy days! The war for the present has stopped such harmless joys a fierce



SIX METRE YACHTS RACING IN THE
SOLUNT BY ALICE LANNIER



IN THE LUXEMBOURG GARDENS PARIS

OIL PAINTING BY ALICE FANNER

soldier or vigilant special constable will arrest you if you draw a sail or paint a flower or sketch a sea poppy but such days will come again and while we wait and long for the return of sanity and peace we are comforted by those artists who keep youth in their hearts and who remind us of the perennial gladness of the world. Now more than ever does the gospel of cheerfulness need to be preached. That Alice Fanner is doing. I thank her for pursuing the spring song in Nature and for remembering the melody in her lyrical paintings.

C. L. F. IS HIND

The list of awards to British artists exhibiting in the British section of the Panama Pacific International Exposition at San Francisco which appeared in our October issue did not include the

name of Mr Leonard Richmond who was awarded a bronze medal for a pastel picture entitled *The End of the Storm* one of three works in the same medium exhibited by the artist. Mr Richmond is a member of the Royal Society of British Artists.



WINTER SUNSHINE ST IVES CORNWALL

OIL PAINTING BY ALICE FANNER

STUDIO-TALK.

(From Our Own Correspondents)

LONDON—The Autumn Exhibition of the International Society had very little of an international character. In the large gallery the chief interest centred in Mr D Y Cameron's tender little seascape *St Andrew's, Early Morning*, Mr Glyn Philpots' *Countess Beauchamp and Daughter*, Mr Connard's clever still life *Fish* and his portrait group *The Mascot*, Mr Kelly's sensitive Oriental study *Ma Sejn Sin*, Mr Nicholson's large *Viceroy's Orderly*, a white clad figure against a black background, and Mr Lambert's cleverly painted portrait of *Madame Champcommunal*, a refined scheme of dark grey and blue. We remember Mr Oberteuffer's brilliant and vivacious *Yachts at Havre* at the Anglo American Exposition, and Mr Cadell in his *White Room* showed another work painted with seeming laxity but with telling effect. Mr Lavery's *Winston Churchill* was preferable to his large portrait of Mrs F A König which seemed hardly worthy either of the painter or of its position of prominence. Delightful in colour was Mr McEvoy's portrait of three children. There were several works by the late J Brake Baldwin, whose sudden death at an early age, when so much was to be expected from him in the future, is to be deeply deplored. Other works of interest were Mr Munnings's *At a Point to Point Meeting, Leicester Square, March* by Emile Claus, which formed our frontispiece last month. Mr Edward Buttar's bright green *Thames Valley in Wiltshire*, and Sir Chas Holroyd's dignified *St Francis Preaching*. Two little flower pieces by Mr James S Hill had the charm of a Fantin, and Mr Dulac was amusing with his cleverly drawn caricatures. Mr Russell Flint showed a group of three beautiful nudes, and two other pictures. Two delightful pieces of colour were the fans *Thôtre Intime* by Adolphe Birkenruth, and *Chinoiserie* by Mrs Davis. Mrs Laura Knight's water-colour *Rock Pools*, a seashore figure subject ably treated should be mentioned as well as the subtle low toned water colours of Mr Oliver Hall, Mr Rich's fine work in the same medium, and contributions by Mr Monk, Mr Livens, Mr Ricketts and others.

The winter exhibition of the Royal Society of Painters in Water Colours, which closes on January 15 maintains the usual level of competent achievement, though but few of the exhibitors have any new developments to show us. Among

the best features of the show, however, are the contributions of three artists whose work reveals much vitality and an agreeable freshness of outlook. These are Mr Cameron, whose finely observed landscape studies, simply stated in chalk and wash, are full of dignity, Mr Lamorna Burch, whose work seems daily to grow in vigour and brilliance, and Mr Russell Flint whose landscapes and figure studies alike reveal the beautiful quality he obtains in the medium and his always harmonious feeling for colour and composition. Mention must especially be made of *Three Damsels and Lochearnside* by Mr Flint, and of Mr Burch's sparkling *The Sketcher* and the simply handled *Devonshire Cottage on the Tamar*. Other works of interest were some studies, loose and ethereal in character, by Mr Sims and a tree scape by him entitled *The Thrush, The Gardens, Pullanza, Lago Maggiore* by Mr Albert Goodwin with delicate foliage against the sky wonderfully suggested, Mr Crockett's *Annunciation*, a delicate grey landscape with a figure in palest blue, *In Sussex*, by Mr Rackham, admirable studies of birds by Mr Edwin Alexander, a stormy scene with heavy clouds, *Hindhead*, by Mr Hughes Stanton, an atmospheric *Hartwick Castle* by Mr Robert Little, admirable flower pieces by Mr Francis James and Miss Katharine Turner, and Mr Cayley Robinson's *Landing of St Patrick in Ireland*. The exhibition also included a group of twenty works by the late Commendatore Walter Crane as well as interesting examples of the art of Mr Clausen, Sir E. A Waterlow, Mr Alfred Parsons, Mr W T Wood, Mr R W Allen and Mr R Thorne-Waite.

But for the breakdown in health while a cadet on H M S "Worcester," which prevented him pursuing a naval career, Mr E S Lumsden, R.E., the well known etcher would, doubtless, at the present moment be serving his King and country somewhere on the high seas. Nevertheless, he has heard again the call of the East, and has gone once more to India to etch and to paint the scenes that make a constant appeal to his pictorial vision. We may look forward therefore to another series of Indian etchings from Mr Lumsden's gifted needle, and it is well to know that Benares is again his principal objective. Meanwhile, we are privileged to reproduce an important unpublished etching, recently done from sketches and studies made on the spot during Mr Lumsden's last visit to Jodhpore. It is called *The Chauk*, and represents a characteristic scene in the market place, where the natives, the sacred bulls, the camels and other beasts of

THE CHAUK. ETCHING
BY ERNIST S. LUMSDEN



burden are picturesquely crowded together. It is a bold design particularly interesting in its disposition of dark and light masses. Then of course, it is rare in modern British etching on account of its treatment of animals.

Mr Winslow, the author of the two interesting plates here reproduced, is an American etcher who has made his home in England after studying architecture for five years in Paris. Fascinated by the sinister significance of medieval Paris we quote a letter from the artist: "I began to draw and then to etch its streets. I never had a teacher but Auguste L  pere was always a helpful and admired critic of my efforts." Next to the streets his interest was in the people who inhabit them and he has turned to depict such life as this upon the copper and in this direction to develop his very personal art. He exhibits with the Chicago California, and New York Societies of Etchers, and also with the Peintres Graveurs in Paris.

The Autumn exhibition of the Royal Society of British Artists maintained fairly well its accustomed level though the absence of several members who have joined the army was felt. The President Mr Brangwyn who we are glad to know is making a satisfactory convalescence after an operation he had recently to undergo sent two etchings and three water-colours of which the one entitled *Willow* was particularly striking in composition. Good landscapes were contributed by Mr T. L. Shoommith Mr Alec Carruthers Gould Mr J. Muirhead Mr W. T. M. Hawksorth and Mr C. A. Hunt. Other works of the kind which must be mentioned were Mr W. M. Lalans *A Part of Berkshire* and Mr D. Murray Smith's well composed *On the Severn* which however hardly seemed so personal in colour as usual. Portraits were not numerous. A sound piece of work

satisfactory in the likeness was Mr R. G. Eves's portrait of *Lieut Col G. A. Valholm* in the uniform of the London Scottish. Pictures by Mr Burleigh Bruhl Mr C. W. Simpson Mr H. Davis Richter Mr W. Luker Jr Mr H. Butler Mr J. Littlejohns and Mr Hugh Blaker added to the interest of the exhibition.

The Thirty-second Exhibition of the Royal Institute of Oil Painters at the galleries in Piccadilly also lacked the support of some of the most interesting members who are at present serving with the forces. There were however many good things among the two-hundred and eighty odd works upon the walls. We would mention two brilliant studies of horses on the towing path by Mr H. S. Power Mr Will C. Penn's clever sketch of a girl putting up *Clean Curtains* decorative landscapes by Mr Cyrus Cuneo decorative landscapes by Mr E. R. Frampton the seascapes by Mr John R. Reid in which the somewhat harsh colour does indeed carry as it were the tang of the salt wind and Mr Harold Knight's pleasant *Morning Sun*. Mr Hughes-Stanton had a large



BLE DES BARRES

ET LANC BY HENRY VIN LO



THE SPRING CLEANING ETCHING
BY HENRY WINSLOW

sombre landscape. *The Lighthouse, Flitles* and a spirited sketch by Mr A J Burgess showed the Emden running ashore. Good work was also contributed by Mr Lerrick Williams. Mr Will Ashton. Mr Louis Sargent. Mr Edgar Bundy. Mr Spenlove. Spenlove, Mr Cotman, Mr J S Hill, Mr S I L. Gloag. Miss Amy K. Browning, Mr Gemmell. Hutchison and others.

The characteristic drawing by Mr Walter West which we reproduce opposite figured in the Spring exhibition of the Old Water Colour Society.

Thus far we have seen no collection of pictures dealing with the war which equals in interest the water-colour sketches in Gallipoli and the Dardanelles by Mr Norman Wilkinson R I, shown at the Fine Art Society. In these he has aimed especially at accuracy and while this adds to their profound interest we can also admire the artistic qualities which, though quite prepared to sacrifice where necessary the artist has generally preserved. His studies of bursting shells of various units of the Fleet, of the landings of the troops, of the Scaplane Base sketches made under great difficulties render vividly the scenes of some of the finest exploits of our gallant officers and men.

We have referred elsewhere in these notes to the continued progress and increasing charm of Mr Russell Flint's work and in the forty drawings shown at the Fine Art Society's galleries we found the same delightfully harmonious colour and pleasantly

decorative sense of composition. He has a distinct personality and whether it is his rhythmic studies of bathing girls with which he has familiarised us or the attractive landscapes his work is always full of beauty. His brother Mr R. Iurves Flint, who is now at the "front" is too an artist of individuality, and the twenty four examples of his work which he contributed to this joint exhibition of water colours of Scotland, Italy, Paris and Flanders revealed him as an artist with a trained and sensitive vision.

LIVERPOOL—The Forty fifth Annual Autumn Exhibition was opened on October 9 by H R H the Princess Napoleon who with dignity and charm represented the exhibition's "Patron" her cousin King Albert. Royal personages being rare apparitions in Liverpool, there was an unprecedented attendance, but some part of this, as well as the unusual success since then of the exhibition may be ascribed to the interest created by the fact that all the gate money (which is a large sum at Liverpool) is to go to the Liverpool Branch of the Red Cross Society. Other special factors have been the innovation of a weekly afternoon recital of classical music, the sure appeal to popular interest of the Belgian section and last but perhaps not least the general attractiveness of the whole collection. It will be interesting information for organisers of exhibitions that the largest attendances have been on Thursdays (when the musical recitals are given) although that day used to be the worst in the week.



MOR "

WATER-COLOUR BY EDWIN ALEXANDER, A.R.S.A.
(Aut. & Exhibition Walker Art Gallery Liverpool)



A DISH OF BOHEA IN THE DAYS OF THE GEORGES.
WATER COLOUR BY J. WALTER WEST RWS



IN THE STUDIO BY
HOWARD SOMERVILLI

The Belgian section is a serious attempt, as compared with exhibitions earlier in the year, to illustrate modern Flemish art. From exhibitions at Brighton, Oxford, Cardiff, Birmingham, and London Mr Dibdin secured the most desirable items. These being limited to works brought to or produced in this country by refugee artists, did not adequately illustrate modern Belgian art, so they have been supplemented by extensive borrowings from private owners of examples of such artists as Alfred and Josef Stevens, H. Leys, Josef L. Dyckmans, Willem Geets, Henriette Ronner, Herman Richir, Lmile Claus, A. J. Heymans, Emile Wauters, P. J. Clays, and C. Meunier. Sculpture is adequately illustrated, there is a satisfactory representation of the work of Belgian etchers and lithographers, and the display of medals has been enriched by Mr M. H. Spielmann's collection, which includes the Cathedral series by Jacques Wiener.

The usual 'one man room' illustrates Burmah as seen by that sensitive observer, Gerald Festus Kelly. His sixty-five pictures, in combination with some carved and gilded chests which he brought back, have a charming effect. The pictures of girl dancers and pagodas of Burmah are Mr Kelly's favourite motives, but there are other subjects in sufficient number to prevent any feeling of monotony in a collection which attests his rare qualities as observer and painter.

The Black and White room presents a comprehensive view of what is being produced by the best workers on copper, zinc and stone. The "one-man" plan is followed here also, the artist this year being, James McIlroy, who is represented by twenty-eight of his best plates. Associated with this section are cases

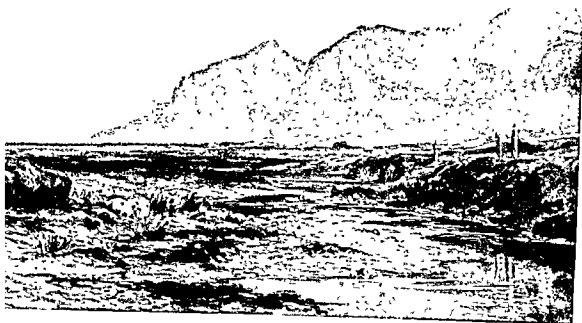
containing modern ceramics, metal work, jewellery, the ingenious "plachrome" statuettes of E. Carter Preston (a Liverpool artist) and other "craft" productions which lend agreeable colour notes to enhance the general effect. Here also on one of the screens is a striking group of twenty-five colour notes made at the front, taken from the sketch book of Captain Finlay MacKinnon.

The seven galleries occupied by the general section of the exhibition are well stocked with notable pictures chosen from the London and Edinburgh exhibitions and other sources, as well as a good deal that is new. The local school, though not at present especially strong, contributes



"LUNCH"

OIL PAINTING BY ARTHUR RACKHAM, R.A.



"EAT BOG, POOLEWE"

BY CAPT. FINLAY MACKINNON



"SUNNY MANALAND"

BY WILLIAM HOGGATT

some worthy pictures such as the portraits by F T Copnall R E Morrison Will C Penn and G Hall Neale oil landscapes by James T Watts, Herbert Royle Thomas Huson Hanilton Hay William Hogatt David Woodlock and W Alson Martin Capable subject pictures include *Sarah Jane* by Gilbert Rogers and *Maria Virgo* by Miss May Cooksey



THE VAN TY GLAS

BY ROBERT HOPE A.R.S.A.

The chief pictures by outside artists include the Chantrey Greiffenhagen *Women by a Lake* W Orpens *Marchio ess of Headfort and Western Wedding* Richard Jacks admirable portrait of Mr Pomeroy and his *Homeless* Lee Hankey's *Performing Bear* Arnesby Browns *Wide Marshes* Wilson Steer's *Deserted*

Quarry Gerald Morris *A July Day Under* by Arthur Rackham Francis Howard's *Interlude* a nude by A Mancini I G Macarthurs *Dighting*

Beans Tom Mostyn's *A Garden of Peace* I S sser *Stone Quarry* by Oliver Hall Howard Somerville's *In the St do Vo* Cloudless June by Jose Weiss and H A Olivier's *Where Belgium greeted Britain* The Scottish school always well represented at Liverpool is especially so this year by a large number of exhibits which include *Aether* *Lock her* and two drawings by D A Cameron Emmell Hut

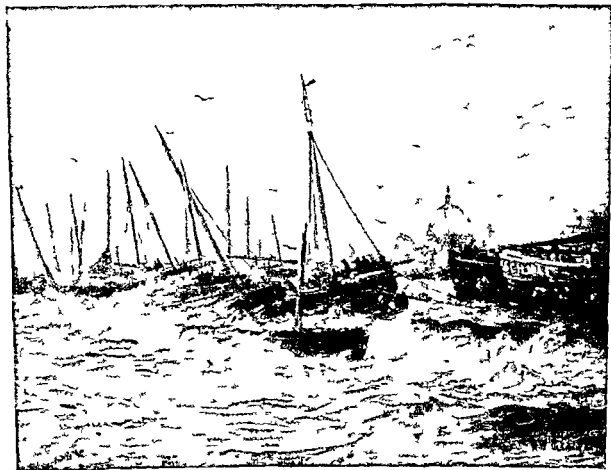


chisons *Volendam* *Motter* George Houston's *Glengarrick Castle* E S Lumsden's *Gangaji* E A Hornel's *Spruik in de Woodland* R Macaulay Stevenson's *Hush of Twilight* *The Town Scar* by Wm Wells Tom Robertson's *Night on the Adriatic* and *Lord Shait* by Fiddes Watt The Water Colour section is as usual remarkably strong and interesting and the Sculpture is arranged in all the rooms in a manner which would please even the members of that exacting body the Royal Society of British Sculptors save perhaps those aspirants to impossible perfection who object to any association with pictures

For several years the Curator has conspired with Mr Legge the Director of Education to cultivate youthful taste for art by arranging visits of school parties accompanied by their teachers Having learned by experience that in many instances the teachers failed to interest their pupils because of lack of special knowledge Mr Dobson prepared a handy guide for their use which is issued in pamphlet form with a reproduction on the cover

of the pictorial portion of the poster specially designed for the exhibition by Mr Brangwyn In this he takes his reader through the exhibition rooms points out such things as he considers most interesting and explains from time to time in a simple manner the various processes used in different branches of art It is an entirely novel experiment in the utilisation of art exhibitions and one which will probably prove fruitful of good if the example is followed as it ought to be T N

THE HAGUE—One by one the pioneers and leaders of the Modern Dutch School of painting have passed away and now the year that is fast drawing to a close has witnessed the departure of another veteran. Hendrik Willem Mesdag whose death took place at The Hague early in July was if not exactly a pioneer still one who exercised in various ways a very great influence on the progress of the school and if his achievements as a painter are not perhaps to be ranked side by side with those of James Maes

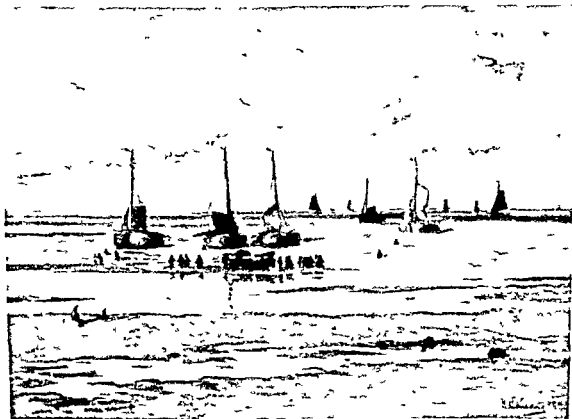


GALE OFF SCHEVENINGEN 1894

BY HENDRIK W. MESDAG

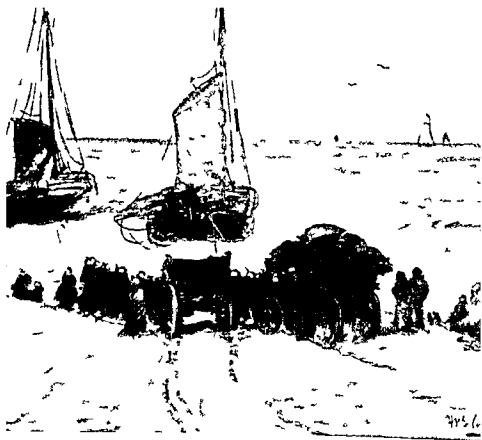
Anton Mauve and Josef Israels, to whose genius, springing as it were from the very soil of their native land, the fame of the school is mainly due Mesdag's name will certainly be treasured as an honoured one in the annals of Dutch Art What he did achieve as a painter, however, is indeed remarkable in view of the fact that he was well on in the thirties before he seriously devoted himself to the practice of drawing and painting, though it is true, he had in his earlier years, when occupied in mercantile pursuits, manifested a strong inclination in that direction Some critics have detected in his paintings a trace of amateurishness, meaning by that, it is to be presumed, a certain lack of technical skill, but it is possible that such an opinion may have been influenced by knowledge of the artist's affluent circumstances, for unlike the great majority of artists of all kinds, Mesdag never had to rely on his art for a living On the other hand, eminent writers like Muther and Leonce Benedite have placed on record their high appreciation of his work as a painter and the former's designation of him as "one of the first marine painters of the world" is amply justified

Mr Mesdag was born at Groningen, in the north of Holland, on February 23, 1831, and was therefore in his eighty fifth year at the time of his death His father carried on business as a merchant and banker in the town, and Hendrik in due course took his place in the counting house and became his father's partner in the business He had, however, always shown an inclination for art and had in his early years received lessons in drawing and painting from C Buys, a Groningen artist who had also been the instructor of Israels, another native of the town Unlike Israels, however, who gave himself to art from the beginning, Mesdag continued his business career until 1866 when he was thirty five years of age, in which year he migrated to Brussels Ten years before that he had married Miss Van Houten, who herself in after years acquired a reputation as a painter In Brussels he came in touch with Alma Tadema who, quickly discerning his talent, advised him to pursue his studies and recommended Roelofs to him as a teacher, but it was not until a year or two later, after a visit to Nordmeijer that Mesdag became conscious of the true bent of his gifts From that time onwards he

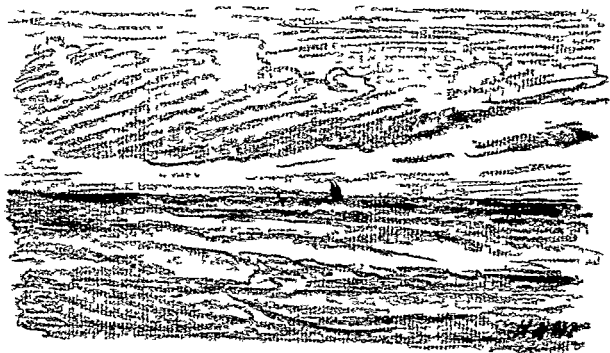


"ARRIVAL OF THE FISHING BOATS"

BY H. W. MESDAG



PREPARING FOR THE HERRING FISHING
BY HENDRIK WILLEM MESDAG



CHARCOAL SKETCH

BY H. W. MESDAG

devoted himself wholeheartedly to marine painting and in 1870 when he had gone to live at The Hague which continued to be his home for the rest of his life, he was awarded a gold medal for a picture he showed at the Paris Salon of that year—a work which at once marked him out as a marine painter of more than average ability. He continued to send regularly to the Paris Salon, and his pictures of the North Sea in all its moods have won for him year by year an ever increasing throng of admirers. His favourite haunt was the fishing village of Scheveningen where within easy distance of his home at The Hague he had a studio and it was here that all or nearly all his pictures were painted—pictures of fishing boats arriving and departing of rough seas and calm seas, of placid sunsets and furious gales—the sea in fact under every imaginable aspect but especially the sea bearing on its bosom the toilers who go forth to win sustenance for their fellow beings on land.

But it is not alone as a master painter of marine pictures that Mesdag's name will go down to posterity. The Museum at The Hague which bears his name is known far and wide as containing one of the choicest collections of works by painters of the modern Dutch and French schools as well as a large and interesting collection of prints, drawings, and objects d'art. The collection was formed by Mesdag aided by his wife—who predeceased him

by some six years—and the gift of it to the State in itself reflects the generous spirit of the donor. That generous spirit was manifested also in his readiness to help young artists many of whom have been indebted to him for timely encouragement. For some years he was president of the "Pulchri Studio" and in that capacity took an active part in the promotion of exhibitions.

REVIEWS AND NOTICES

Thomas Gainsborough By WILLIAM T. WHITTIER (London: Smith, Elder and Co.) 15s. net.—In eighteenth-century chronicles the personality of Gainsborough is not outlined as definitely as that of Reynolds, who was, of course much more a man of the world. Yet every year that passes sees Gainsborough's position as an artist further established, and his work acknowledged even before Reynolds's as the central achievement of the English School. In spite of the disastrous overcleaning on the once delicate surface paintings in many of the portraits by which Gainsborough is represented in the national collections, critics have recognised in his work a more highly organised genius than that exhibited in the work of any other English painter. At the same time Gainsborough has retained the admiration of the public by the sympathetic interpretation—nay almost "hakespearian" creation—of types of womanhood. His

Perditi reflects the Englishwoman, her refinement, and a sadness in her that attention to fashion will at first conceal. In landscape he remained the artist's artist even while imbuing the sentiment of locality. Mr. Whitley is the author of a book that has been awaited. Such a supplement to the life of Gainsborough by Thicknesse has been wanted ever since Thicknesse's time. Entirely avoiding criticism, Mr. Whitley has aimed at writing a work of pure biography, and has made a remarkable addition to preceding works on the painter. His 'Life' will be an indispensable source of reference, and the basis for further critical work, of which there is much yet to be done before the true character of Gainsborough's genius is revealed. The chapters given to the painter's life in Bath are most important, for the significance of this period in his career is receiving more attention from critics every day. Material to which no other biographer of the painter has had access has enabled Mr. Whitley to correct dates that have been given to several of Gainsborough's works. He gives us a well-sustained account of the ineffectual efforts of the painter's relatives to dispose of the contents of his studio at his death. In 1797 the *Nymph at the Bath*, which is here identified with the *Musidora* in the National Gallery, was sold for three guineas. Among many other interesting facts brought to light we gather from Mr. Whitley's narrative that it was Gainsborough who initiated the "one man show."

Paul Cézanne. By AMBROISI VOLLARD (Paris Galerie A. Vollard).—This work, too, is for the most part purely biographical, and as to the latter portion it is based largely on personal recollections. What there is of a critical nature is almost entirely confined to an appendix made up of a series of extracts from press notices published during the painter's life or immediately after his death in 1906. It appears that on the maternal side the painter had a trace of Creole blood in his veins and that he took more after his mother, who is described as "inquiete, ombrageuse, emportée" than after his father, a shrewd man of business, who was strongly opposed to his pursuit of art as a profession. "Enfant, enfant," exclaimed Cézanne's père, "songe à l'avenir. On meurt avec du génie, et l'on mange avec de l'argent" and then later on, after the son had been to Paris, he asked him "Comment peux-tu espérer faire mieux que ce qui la Nature a fait divinement bien?" Zola, who was a schoolfellow of Cézanne at Aix, whether the painter's family had migrated from Cesena in Italy, and who remained on terms of friend-

ship with him for many years afterwards, figures largely in this biographical record. Zola in early days warned his friend against painting for the market. "N'admire pas et n'imites pas un peintre de commerce." Whether the advice was necessary or not at that time Cézanne never showed the slightest tendency to go contrary to it in the course of his later career. Had he done so he might, perhaps, have met with more success when he applied for admission to the Ecole des Beaux Arts and later when he made repeated attempts to get his work accepted for the Salon. After the war of '70-'71 Zola wrote "Un nouveau Paris est en train de naître. C'est notre règne qui arrive!" And the time did come when Cézanne was hailed as a master, when his admirers even went so far as to see in him a modern Rembrandt. That, however, was very far from being the verdict of the critics whose opinions are quoted in the Appendix, among whom Arsène Alexandre perhaps comes nearest the mark when he says, "Ce qui frappe tout esprit impartial en examinant un tableau de Cézanne, c'est, à côté d'une incontestable noblesse dans la plantation, dans le point de départ, une impuissance absolue d'arriver au bout de la route."

Lart ne peut, sinon se réjouir, du moins s'enrichir avec de simples intentions. M. Vollard's biography is accompanied by a very large number of reproductions of Cézanne's paintings and drawings, which enhance its value as a document in the history of modern art, though the absence of colour in all but two examples must be regarded as a drawback in this particular case.

A Book of Bridges. By FRANK BRANGWYN, A. R. A., and WALTER SHAW SPARROW (London John Lane) 21s net.—Judged either from an artistic or from a literary standpoint, this volume is one of the most notable publications which have appeared during the present year. No more happy combination of effort could be desired than that seen in the remarkably fine illustrations by Mr. Brangwyn and the interesting and sympathetic text of Mr. Sparrow, and it is evident that both artist and author have found in the subject genuine inspiration. Space does not permit us to deal as fully as we should wish with Mr. Sparrow's admirable treatise, which will be welcomed by every 'pontist' (a word to which the author introduces us) and it must be admitted that our interest is centred more especially in the masterly illustrations. There is hardly one of the thirty-six plates in colour but deserves close study, while the numerous small drawings in black-and-white which appear amongst the text assist the reader and reveal

the artist's individuality. The illustrations cover a wide field, for the work deals with famous and historic bridges existing not only in Europe but also in various parts of the Orient. Students of Mr Brangwyn's work will understand how strongly such a subject would appeal to him. In these drawings his fine sense of magnitude and composition, his wonderful gift of colour, his keen appreciation of the romantic element which is present in all the great works of man, are displayed, and it is satisfactory to find that these splendid qualities are well suggested in the colour reproductions, most of which are excellent. As an example of Mr Brangwyn's broad and vigorous handling, the frontispiece, *Pont St Bénézet over the Rhône at Arignon*, could hardly be surpassed.

The Songs and Sonnets of William Shakespeare Illustrated by CHARLES ROBINSON (London: Duckworth and Co.) 7s 6d net—Exactly fifty years have passed since the late F. T. Palgrave edited his selection of Shakespeare's purely lyric poetry, adding a title of his own to each song and sonnet. In justification, Mr Palgrave wrote of himself, "He has tried to make his titles explanatory to the lovers of poetry, either by way of hint or of more direct statement. He submits this intrusion upon Shakespeare to their good nature." But, however good natured we may be, and how ever grateful to the gifted editor of the *Golden Treasury*, "Hark, hark! the lark at heaven's gate sings" will never recall itself to us by such a title as "Reveille," nor will "Sigh no more, ladies," as "Man and Woman"—Shakespeare's opening lines to each immortal song or sonnet compels its own remembrance, individualising the poem. Albeit, this favourite old edition it is that Messrs Duckworth and Co. have just brought out as a sumptuous Christmas gift book, with illustrations and paginal decorations by Mr Charles Robinson. As might be expected from this artist, grace and a delicate decorative charm distinguish the end papers, the title page, the frontispiece to the Songs, the initial letters and little tail pieces, but one cannot help thinking that black ink would have done more justice to Mr Robinson's line work than pale blue. As for the coloured illustrations, they make generally for prettiness of effect,—"She burned with love," is charmingly Japanese in its manner of design—but it can hardly be said that Shakespeare's poetry has greatly inspired the artist's imagination to pictorial interpretation. Mr Robinson is happier with fable and fairy tale or his own imaginings. But it is a pretty and a pleasing picture book, and the type is good and comfortable to read.

The Dreamer of Dreams By the QUEEN OF ROUMANIA. Illustrated by EDMUND DULAC (London: Hodder and Stoughton) 6s net—That the Queen of Roumania possesses in unusual degree the gift of imagination her charming fairy story, "The Lily of Life," has already proved, and this gift is further manifested in "The Dreamer of Dreams." This is a fairy story of a different type, in it are related the adventures of a youthful Court painter, "Eric of the Golden Locks," who, suddenly forsaking his luxurious surroundings and leaving unfinished a marvellous frieze painting representing the Triumph of Love, wanders forth over the wide world in quest of two eyes he had seen in a dream, and ultimately, having after all kinds of hardship discovered the ideal he was seeking only to be cheated by death, returns in the guise of a beggar and completes his frieze with a presentment of Triumphant Love crowned with a wreath of thorns. The narrative of this romantic pilgrimage is told with much force, rising at times to poetic fervour. Mr Dulac has done six illustrations in colour, but we are not so much impressed by these as with other work of his which we remember with pleasure, although in certain of them his feeling for colour is admirably displayed.

Great Pictures by Great Painters With descriptive notes by ARTHUR FISH (London: Cassell and Co.) 12s net—In the selection of pictures represented in this album of colour reproductions—fifty in number—the chief public galleries of Great Britain have been drawn upon for the most part, but they also include some notable works from the collections of the Louvre and Luxembourg in Paris and the Rijks Museum in Amsterdam. Half of them are by painters of the British School—Hogarth, Reynolds, Gainsborough, Lawrence, Constable, Creswick, Webster, Paton, Landseer, Millais, Sam Bough, Orchardson, Watts, Herkomer, and a small number of artists now living, the French school is represented by David, Fragonard, Millet, Harpignies, Ihermitte, Meissonier, Troyon, Van Marcke, Vernet, the Old Masters of Holland by Pieter de Hooch, Nicolas Maes, Rembrandt, Teniers the Younger, Van Ostade, Van de Velde the Younger, the Modern Dutch Masters by James Maes, Josef Israels and Anton Mauve, and the remainder include works by Raphael, Veronese, and a contemporary Belgian painter, Ferdinand Willaert. The selection is a very interesting one, even if all the pictures cannot be described as masterpieces.

Rabbi ben Ezra, and other Poems By ROBERT BROWNING With illustrations by BERNARD

PATRIDGE (London Hodder and Stoughton) 5s net cloth 6s net.—In addition to 'Kabbalah I Zra' this selection contains four other poems from Brownings 'Dramatis Personæ,' namely 'James Lee's Wife' 'Abt Vogler' 'Apparent Failure' and 'Prospect' all printed in a large clear type. They are accompanied by twelve illustrations in colour by Mr Bernard Partridge, known to the world at large by his spirited contributions to 'Punch.' His fine draughtsmanship is also revealed in his water colour drawings but in some of those illustrating these poems his colour suffers somewhat from a lack of clarity.

The Village Church By P. H. DITCHFIELD M.A. F.S.A. (London Methuen) 5s net.—In addition to their architectural interest our village churches form collectively an inexhaustible source of information concerning the lives and doings of our forefathers, and what a fascinating field of study they offer is shown in this little book written ostensibly for the ordinary reader who wishes to know more of the origin and meaning of the things that he sees. The church fabric and its various external and internal features are dealt with in successive chapters and many curious facts culled from a very large number of old churches serve to enliven the pages of the book.

A Book of Myths By J. E. LING (London T. C. and L. C. Jack) 7s 6d net.—Intended for the juvenile reader this selection of myths includes, in addition to many which most school boys are familiar with a few from Celtic and Scandinavian sources which do not often figure in selections of this kind. The stories are told in simple language not beyond the comprehension of boys and girls whose reading powers extend to the fairy tales of Andersen and Grimm. To such the volume should prove acceptable as a gift book and the more so as it contains a number of attractive illustrations in colour by Miss Helen Stratton.

Year Book of American Etching With an Introduction by FORREST WATSON (London John Lane) 10s 6d net.—This is an illustrated record of the annual exhibition of the Association of American Etchers comprising one hundred reproductions of the prints shown and though, of course, no exhibition of contemporary American etching could be considered really representative without examples of the work of such distinguished artists as Mr Joseph Pennell and Mr Herman A. Webster, the volume gives a fair idea of the activities of exponents of the art in the United States affording sufficient evidence of freshness and individuality of pictorial vision and expression to warrant our looking

for the development of a really interesting school of American etchers. But this will result, not from their coming to Europe to etch picturesque bits which are already hackneyed by reputation on a score of plates but from their interpreting pictorially, with the intuition of native affection and intimacy, the life and scenic aspects of their own country.

As Mr Forbes Watson says in his frank and suggestive introduction "I do not find the American subject healthy because it is American but because it has been less seen, and because, by the American it can be realised with a depth of intimacy not possible, except in rare cases, to a stranger in a strange land. Happily there are already accomplished American etchers who are interpreting the American scene with intimate vision and convincing art."

More Huts For Us Drawn in Pen and Ink By HARRY FURNESS (London Chapman and Hall) 3s 6d net.—The young pen and ink draughtsman who seeks to earn his living by drawing will find here a good many hints that will be helpful to him in the pursuit of his calling. The author has in view more particularly the requirements of those who do commercial work fashion drawing book illustration, but his book which is complementary to his earlier and more elementary 'How to Draw in Pen and Ink' also includes the more difficult aspects of pen drawing such as caricature, cartooning, character-drawing and there is a final word on "Drawing for the Cinematograph." The text is accompanied by numerous reproductions of the author's own work.

Colour plates published by Messrs Hildesheimer and Co. this season include mounted reproductions of Lady Butler's well known and popular picture *Scotland for Ever* (5s) Mr Dudley Hardy's *Smethere in France* and a portrait of General Joffre by Mr J. R. I. French son of the Field Marshal (2s each).

The Medici Society are issuing several series of Christmas cards and three sheet calendars the pictorial features being reproductions in colour or monochrome of paintings by the Old Masters and two modern artists—Mr Anning Bell and Mr Louis Davis. The prices range from 2d for the monochrome cards to 2s for the calendars.

Messrs Longmans Green and Co. announce for issue this month a small quarto volume of Mr Norman Wilkinson's Dardanelles drawings noticed elsewhere in this number (p. 208).

THE LAY FIGURE ON THE CHEERFUL SPIRIT.

"CAN any one suggest a sufficiently appropriate motto for this particular Christmas season?" asked the Cynic. "'Peace on earth and goodwill towards men' does not seem to fit, anyhow, just at present

'Hope on, hope ever,' would not be a bad one suggested the Art Critic. "It seems to me that it would be very well timed and would express the feeling of us all"

"Hope" That is all very well!" cried the Young Painter "But one cannot live on hopes. I want something more substantial"

'Now I should have thought that you had lived on nothing else for some years past," laughed the Man with the Red Tie, "The star of hope, they say, never sets, and its beams must have been a great comfort to you"

"I take no interest in stars except when they appear on the frames of my pictures," replied the Young Painter "and that sort of star seems to be completely eclipsed. I am afraid it will never appear again"

"Then put a star on yourself, my boy," said the Cynic "Add yourself to the national collection, as your pictures have, apparently, no chance of ever getting there—you may yet be of some use to your country"

"I suppose it will have to come to that," agreed the Young Painter "it is no good to stay at home and get more depressed every day"

"Yes change your tint, that is what you want, declared the Critic. 'Try khaki as a contrast to the blues. That will pick you up"

'Go and live the simple life out of doors," prompted the Man with the Red Tie. "Change the stuffy atmosphere of your studio for the fresh air of a tent. Look at the bright stars of heaven instead of the glaring red stars in a picture gallery. Turn yourself into a man—there will be hope for you then"

"May I hint," broke in the Gloomy Futurist, 'that we cannot all cure our depression by such strenuous means? What am I to do? Age and infirmities bat me from the treatment you prescribe and the recruiting sergeant looks on me with contempt. Is there no place for me? Can you find me a job?"

"Oh, you are a hopeless case!" sneered the Cynic. "Art does not want you, and your country can make no use of you. I can only suggest the lethal chamber"

"No No, you are too severe," expostulated the Critic. 'Give our friend here a chance. Surely there must be something he can do"

"I have seen pictures of his that made me think he might be quite a success as a designer of carpets or floor cloth," agreed the Man with the Red Tie. "In that direction he may yet rise to the very top of his profession"

"Well, why not?" asked the Critic. "In the industrial arts there are opportunities for many men who find the way to fame by picture-painting too difficult. Why should they not take the more hopeful road?"

"And are all my aspirations to end in floor cloth?" sighed the Gloomy Futurist. "Is it my fate to be trodden on for the rest of my life? Is the world to wipe its feet on me?"

"That or the lethal chamber," laughed the Cynic. "Cheer up, it is better to be a live ass than a dead lion."

"And it is better to die fighting than to fade out in the obscurity of one's studio, neglected and forgotten," commented the Young Painter. "There is a good deal of sound and wholesome common sense in that."

"There speaks the cheerful spirit," approved the Critic. "That is the way to look at the position. We can all fight in one way or another, and we can all hope, and so long as we are fighting and hoping we are keeping our spirits up, and we are ready for anything that the future may bring"

"Yes, and if the future brings adversity we shall be in better trim to overcome it, while if success comes we shall be able to meet it half way—that is the way we ought to take things," said the Man with the Red Tie. "If we give up now we are finished and done with and have nothing to hope for"

"Still, it all amounts to this, that at present we have to live on hopes," argued the Cynic.

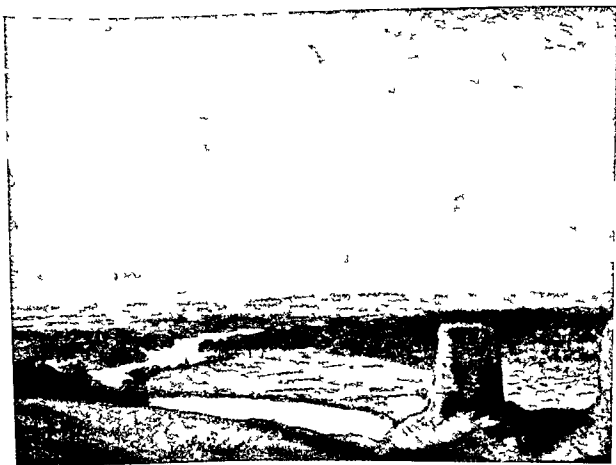
"Does that matter?" asked the Critic. "We must live on hopes if we are to make the best of our lives. Remember that man never is but always to be blessed—as Pope put it—and that the cheerful mind has always before it the expectation of the blessing to come. It is this expectation, indeed, that keeps us cheerful, and that enables us to put up a strenuous fight against the troubles of the present. If your Christmas cannot be merry, make it a hopeful one instead, you will find it comes in the long run to much the same thing"

MR CLAUSEN'S WORK IN WATER COLOUR

It is now more than twenty years since an article on Mr Clausen's work from the pen of Mr Dewey Bates appeared in these pages (see *THE STUDIO* for April 1895) but from that time onwards scarcely a year has passed by without one or more reproductions of his paintings generally in connection with a review of the exhibitions of the Royal Academy figuring among the illustrations in *THE STUDIO* so that there is no need at the present moment to touch upon a side of his art with which readers of this magazine are happily familiar. It is therefore not the purpose of this short article to pass in review work so widely known and so generally admired as the painting of this distinguished member of the Royal Academy but to deal with another manifestation of his art.

Mr Clausen's position in the art world in this country is a somewhat peculiar one if not indeed

unique for while he has for many years exercised a valuable and inspiring influence upon students he has never ceased for a moment to be the keenest and most modest of students himself. He has never relaxed his vigorous and indefatigable searching after truth has never evinced any tendency to stand still in his art or to lose sympathy with modernity in his work. It is one must suppose this profound and unaffected sincerity that enables him with all his Academic honours to range himself by the side of artists whose boast it is perhaps to stand aloof from Academies and to take his place among men much younger and yet to reveal himself as possessed of as fresh an outlook as elastic a mind and as youthful and unconventional a vision as some of the most enthusiastically modern among our painters. The water colours and drawings which he contributes to the various exhibitions of the Royal Society of Painters in Water Colours it must be more than five and twenty years since he made his first appearance at them—or to the interesting exhibitions of



THE SEINE FROM CHATEAU AILLARD

(In the possession of C. T. Harris Esq.)

BY GEORGE CLAUSEN R.A.

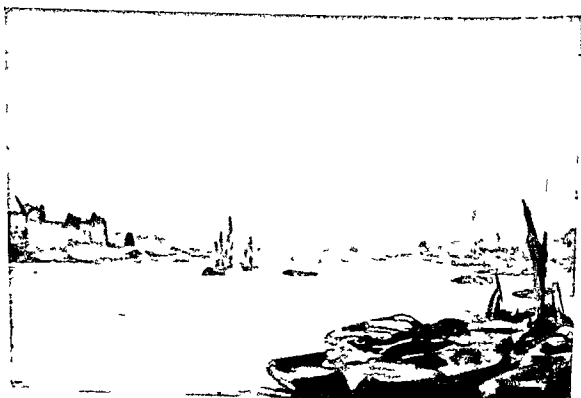
Mr Clausen's Work in Water-Colour

The Society of Twelve, always sound a distinct note in any assemblage of pictures, to vary the metaphor, they seem to open a window through which streams in a revivifying breeze, clear sun light, and the fresh smell of the earth

Even in a black and white reproduction—and it must be borne in mind that these water colours depend for effect almost entirely upon their colour—one catches something of that sense of atmosphere and light which the artist captures so simply and directly, yet withal so dexterously and with such a lofty sense of style. Thus the river subjects *Limehouse Reach* and *Tower Bridge*, a wonderful impression of yellow mist and fog over the water, with bridge and buildings looming out in pale purplish tones against the golden haze, which are but two from among a host of studies of different aspects of the Thames, make us think of those words of Whistler's in which he speaks of the magical spell cast over the scene by the atmospheric effect "when the evening mist clothes the riverside with poetry as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the ware houses are palaces in the night, and the whole city hangs in the heavens." Or, consider such

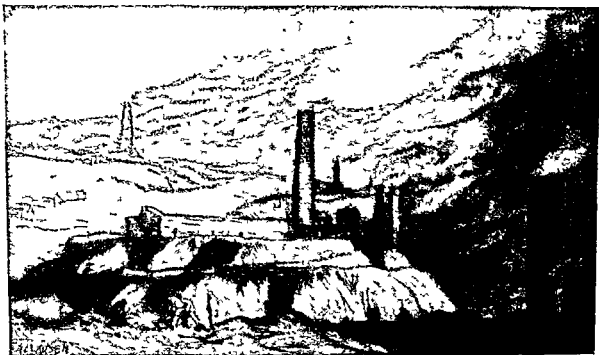
works as *The Seine from Château Gaillard*, or *Landore*, in which, with a rather different method, using colour over chalk or charcoal drawing, Mr Clausen achieves such a sombre and austere dignified rendering of the effect of Nature. But it is in our frontispiece, *Mount's Bay—Evening*, that the charm of his work will be most fully appreciated. The beautiful colour, the warm sunlight, and the haze at close of day which here find expression, make it a drawing having an ever increasing appeal the more it is studied, and certainly it is one great test of the worth of a work of art, that it should charm us more as we learn to know it better.

One of our greatest artists made complaint once in the writer's hearing that painters nowadays do not draw sufficiently, unlike the old masters who were always pencil in hand noting effects and constantly adding to the store of raw material in their numerous sketch books, they show a tendency to "rush into paint, to cover yards of canvas without regard for the due and careful provision of complete data and material which can only result from adequate study and which the artistic taste of the painter enables him then to co-ordinate and arrange. In the present case, while we admire and



LIMEHOUSE REACH

BY GEORGE CLAUSEN R.A.



LANDSCAPE

BY GEORGE CLAUSEN. R.A.

enjoy for their own sake these rapid notes in water colour these subtle sketches capturing so impressively the transitory effects of wind or rain, of sunlight or shade, of morning mist or twilight haze, they have also another interest in that they help us to appreciate that sincere study and deep probing after truth which enables the artist to preserve in his elaborate oil paintings so much of the immediate aspect of the moment in Nature and so great a sense of sun and atmosphere. It has been the writer's privilege to be permitted to look through a very great number of drawings chalk studies and water-colours in Mr Clausen's studio. To see all the scholarly preparation that is gone through all the different studies of a figure or of some special pose, a detail of a tree, or the construction of those fine old barns of which Mr Clausen has made a special study but which unhappily, are now fast disappearing from our countryside and then the numberless impressions in water colour of rick-yards in sunlight, of trees and fields bathed in the misty atmosphere that follows rain—what a world of interest there is in them and how intimate is the revelation they afford of the artist's genius at work. One cannot help recalling what the artist himself said in one of his Royal Academy lectures "We know the finished paintings of the great artists fairly well but their drawings help us to understand them by showing the first steps, and one may say the scaffolding by

means of which their work was built up' And how fascinating too, might it not be to trace in an article, step by step the gradual construction of a picture, to see reproduced the varied stages, not of the actual canvas but of the artist's own development of his idea as exemplified in the preliminary drawings and studies in which he gathers together all the facts regarding his subject—more facts, indeed than his finished work shall embody—so that in his final selection of essentials there shall be nothing lacking from the full ordered and satisfying suggestion, alike in colour and form of the subject as it appears to him. But this would lead us away from the matter in hand. These few water-colours of Mr Clausen afford us a glimpse into that indefatigable studentship which is the life work of the truly sincere artist enamoured of his work. The mysteries of Nature, the glory of the sunlight, the wonderful opalescence of the humid atmosphere in these islands of ours—all this is a book in which he never tires of reading, it is a country which always holds fresh secrets and contains new revelations and discoveries for the earnest explorer. And to the painter who is thus preoccupied with adding to the sum total of his knowledge, there can come no staleness or tiredness in his art, and in his work he will retain, as Mr Clausen seems to do, ever the character of perpetual youth.

ARTHUR RIDDLE.

THE NATIONAL GALLERY, MELBOURNE, AND THE FELTON BEQUEST BY T MARTIN WOOD

THE fact that the National Gallery, Melbourne enjoys through the munificence, and the imaginative foresight of the late Alfred Felton of Melbourne the large income derived from his bequest of £240,000 for the purchase of pictures has made it the most envied of public galleries. The income available each year from this bequest which was left to the Gallery in 1904 is £5000. And since this need not in any year be drawn upon to the full a reserve fund is always in process of accumulation. Moreover when certain annuities or charges lapse the Bequest will, it is said, possess an income of £13,000 to spend entirely on works of art.

The expenditure of such a large sum of money to the best advantage has naturally been a subject for the most careful consideration to the citizens of Melbourne and to Australians generally and every important purchase has been followed in England with an interest which reflects on the

significance of the rôle a great public gallery is called upon to play in relation to the democratic aspirations of the age.

To the end of improving the system by which works are acquired changes have been made from time to time in the arrangements by which the Gallery is represented in London. A Gallery in the Antipodes is necessarily placed in peculiar dependence on its London representatives, who should be in a position to take advantage of the opportunities of the sale room which so seldom repeat themselves.

The administration of the Felton Bequest is in the hands of the Felton Bequest Committee a local body to whom the London representatives make their recommendations. The Trustees of the National Gallery of Victoria have however the right of refusing the recommendations of this Committee. In 1909 a permanent London representative of both the Committee and the Trustees was appointed in Mr Frank Gilson with (at the suggestion of the Trustees) Sir Claude Phillips Mr Charles Ricketts and M Leonce Benedite Director of the Musée du Luxembourg Paris as



EARLY YARD

BY GEORGE MORLAND

The National Gallery, Melbourne and the Felton Bequest

advisers. It was under these auspices that purchases were made of works by Louis de Chavannes, Corot, Fantin Latour, Monticelli, Hoppner, Raeburn, Constable, Morland, Richard Wilson, James Charles, and Conder among other masters. In 1913 the Trustees appointed as their own representative and art adviser in London Sir Sidney Colvin, Mr Gibson continuing as the representative of the Bequest Committee. Works by Monet, Sisley, Boudin, Sir John Millais, and John Lavery were among those added to the Gallery.

To any one who is even superficially familiar with nineteenth-century art this list sums up a set of pictures which hardly leaves a chapter of the rich history of that period unreferred to. The nineteenth century will ever be memorable for the birth in it of the Impressionist movement. It is improbable that in the future any pictures of the time will be more highly valued than those that express that movement. For the movement was not an experiment but a reflection of the profound mental sensibility of the age, art reflecting all the experiences of refined senses which the strides in physiological science of the century had brought

men to reverence. It is with regret that we do not find in the collection the names of the two great masters of this movement, Manet and Degas, represented. And this is felt the more acutely from information that we have that the great *Fier des Danses* by Degas from the Prince de Wagram's collection was among pictures lost to the Gallery through indecisive working arrangements between the Bequest Committee and the Gallery Trustees. This picture which was offered to the Gallery at £600 passed into an American collection at the small price, for so important a Degas of £2500. This is unfortunately, not the only instance where the interests of the Gallery appear to have suffered from a want of a better working agreement between the Bequest Committee and the Gallery Trustees and their representatives in London. There is the notable case of the Gainsborough *Viscount Hampden*. It is generally agreed that there is not another male portrait by Gainsborough in existence in which the delicate process of over-painting that characterised his style remains so unimpaired. The difficulties referred to have been a sore trial to the Gallery's London





ADMIRAL ROBERT DEANS"
BY SIR HENRY RAEBURN, R.A



THE RAINBOW

BY JEAN CHARLES COCHIN

representatives. We sincerely hope that the rumour of Sir Sidney Colvin's resignation (on account of the difficulties of the situation) is not true. Sir Claude Phillips and Mr Charles Ricketts having earlier withdrawn from positions which seem to have been rendered impossible.

It is pleasant to recall how all the Melbourne Trustees have represented certain significant, if not popular, modern masters.

The art of James Charles Cochin, of which they have such a fine example in *Milk & Honey*, expressed at its highest the last phase of English nineteenth-century landscape art. Three artists—James Charles Cochin, Mark Fisher, and Wilton Steer—carried naturalism to a refinement for which there is no precedent and which owing to change of deals may never be reached again. The work represents as characteristic and important a chapter in this country's art as the earlier school of a purely English idealism which stretches from Walker's first works to the last canvas by Cecil Lawson. Surely

also represented in the gallery was an Englishman brought up abroad who returned to England with a French mind and a scientific method which he applied to scenes depicted in the art of this country in an altogether different, more sentimental mood. Like the Dutch landscape painters the English seldom forget the human associations of the scenes they depict. A great deal of the charm of Morland's art—and Morland is very well represented at Melbourne—is that it is hardly possible to separate his landscapes as a class from his figure subjects, so sustained is the feeling in all

his art of the intimate relationship of man and nature.

But with Morland we find ourselves in the eighteenth century, and it will be interesting to turn to portraiture of that period among the Felton purchases. There is a deeply characteristic Raeburn *Admiral Robert Deans*. The uniform is not an admiral's, but later the sitter became



LA SALLE

BY SIR ROBERT RAEBURN



"MISS THEOPHILA PALMER"
BY SIR JOSHUA REYNOLDS



LES MEULES DE PAILLE EFFET DU MATIN

BY ALFRED SISLEY

Admiral of the White. Dying in 1815 he must have played a part in the stirring events of the end of the eighteenth century, though his name has not come down to us among the Empire makers of the time.

A painting which the present writer knows only from reproduction is that of *Miss Theophila Palmer* by Reynolds. There are several versions of this lady, and she has been identified as the model of several of Reynolds' subject pictures. She was the painter's niece, his favourite and companion. But such was the proverbial coldness of his nature or such was the extreme of his distaste for letter writing that when 'Offy' as she was called married no letter of congratulation was forth coming from her uncle until the great Burke, a staunch admirer, stood over the painter and dictated one to send her with his own. The picture of Miss Palmer was purchased from the collection of the late Lord Currie by Sir William Bennett who had long desired to possess it.

When we come to decorative and figure subjects among the modern works acquired under the Felton Bequest, perhaps the two most notable

are *The Wheel of Fortune* by Burne Jones, and *L'Hiver* by Puvis de Chavannes. *The Wheel of Fortune* was the first picture of that title painted by Burne Jones. He painted later an enlarged replica which is in the collection of the Right Hon. A. J. Balfour. Puvis de Chavannes exhibited *L'Hiver* in the Salon in the nineties. This picture led to the French government commissioning the fresco which is a replica of it for the decoration of the Hotel de Ville. On the advice of the Director of the Melbourne Gallery a characteristic flower piece by Fantin Latour was purchased from the Anglo-Australian Exhibition at Melbourne in 1892. To this was added in 1909 *La Source*, one of those delicate idyls with the theme of the nude which expressed another side of Fantin's talent. At the same time Cazins' *Rainbow* was added to the collection. Cazins sent his first picture to the Salon from England where he resided for many years at the beginning of his career. It was not until 1883 that he abandoned the painting of historical and scriptural subjects to devote himself to landscape in a style that was profoundly personal. *The Annunciation to the Shepherds* by Bastien



"THE OLD MILL"
BY JAMES MARIS

The National Gallery, Melbourne, and the Felton Bequest

Lepage was a picture acquired about the same time. Lepage had the power which Cazin lacked, a power which Lepage seems to have possessed in common only with Rembrandt, of dealing with the ideal in terms of convincing reality. In Rembrandt's and in Lepage's art it is as if they were unable to distinguish where the things of this world and of the next were separated.

As we are nearing the limits of the space at our disposal for this article we must leave other pictures which have been recently purchased without expressing thoughts they naturally suggest. We have not in this article gone outside the subject of purchases made since 1909 since when benefiting by the initiative and taste of Mr Gibson the Gallery has kept in constant touch with European estimates of pictures. But in 1905 Mr George Clausen was buying in several instances very wisely for the Gallery with funds of the Bequest. It was found however, after a test in the Courts that the Bequest Committee had no power to give an art adviser freedom to buy on his own discretion. Previous to Mr Clausen's appointment the Director of the Gallery visited Europe and acquisitions were made from the Felton Funds. Among them were water-colours by Madix Brown *The Infant and the Hound* and *Juan* bronzes by Barye, a bronze cast of the head of *J. P. Laurent* by Auguste Rodin, a Turner water-colour and some drawings by Charles Keene, all of them additions of great value.

It is, of course, impossible for a writer, like the present one, who is interested in the building up of a great collection from the point of view of one who follows it in London, to refer to the encouragement that has been given to Australian art, but some idea of what has been done in this direction has already been given in articles contributed by

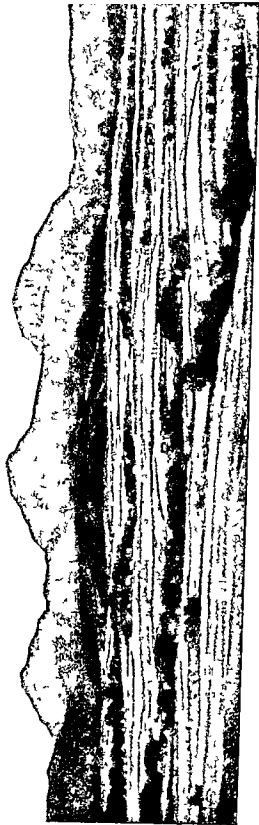
Mr Moore

In conclusion, he would urge that there are certain living artists—William Orpen and Augustus John, to mention two alone—whose works will most likely increase greatly in value, and examples of which should be obtained while it is still possible to select from specimens that are more than theavings of astute collectors, a position of humiliation to which our own National Gallery was reduced for its tardiness in the case of Whistler. Nor should the art of France of this moment or rather the moment before the war, be overlooked. In the last decade there has been work done there which every day must rise in the world's esteem some what overshadowed as it has been by the genius of the preceding time. And among other foreign nations Italy and Spain too have produced schools of the present which

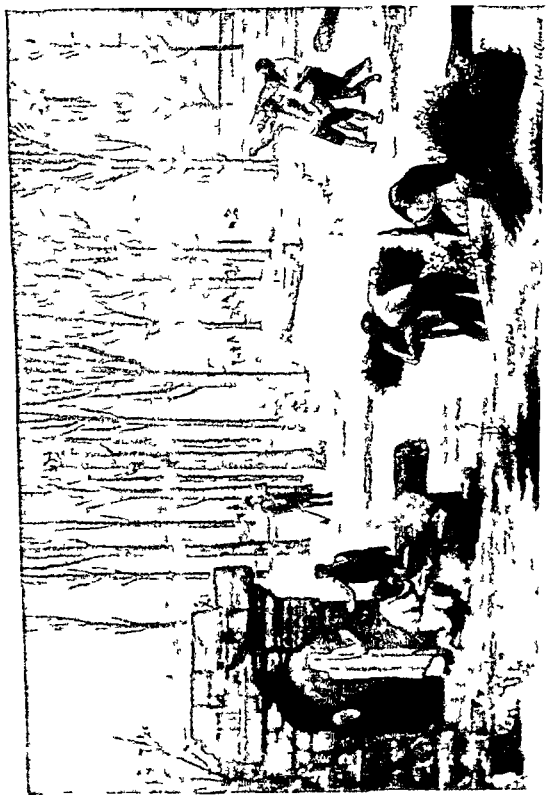


‘THE WHIRL OF FORTUNE’ BY SIR F. BURNE JONES

should receive some recognition if the Melbourne Gallery is to be, what it has already begun to be, one of the great educational institutions of the new world. If it is to satisfy that hunger for the fruits of the experience of the old world which is so characteristic of the best genius of the British Dominions.



"BEN VOIRLICH, SEPTEMBER
BY D Y CAMERON, ARA





THE RAILERS

BY ARTHUR LEVAN

There is a danger that when the war is over financial conditions will force many fine works of art upon the market in England. It will be a great disappointment to us should the circumstances be such that we cannot keep them from leaving our shores, if Dominion Galleries with wealth do not content in the market for them. Public Galleries are destined to assume an im-

portance in the public life which they have never reached before but there must be an increase in the sense of responsibility towards our descendants if such institutions are to exert the influence which lies within their power for the improvement of the whole tone of the life of the people who accept what the galleries provide as art with touching faith.

T. M. W.



DINING TIME

BY JAMES CHARLES



MARSH LANDS
BY CECIL LAWSON

A SKETCHING TOUR IN THE KASHMIR VALLY BY PATTY ABERIGH-MACKAY

If there is a heaven on earth it is this it is this I wrote one of the Mogul Emperors (I think Shah Jehan) of Kashmir, that little valley in the heart of the Himalayas a paradise indeed though its inhabitants are so far from angelic. The journey to it in spite of its interest is a tiring one. At Rawal Pindi you leave the plains of India and a two-hundred mile stretch of bad road winding as it should 'uphill all the way' or at least most of it takes you into Srinagar the Capital. The road is bad at its best and horrible at its worst and after three days jolting in a tonga and two nights spent in dāk bungalows one is glad to leave the road at Baramula and get into houseboats.

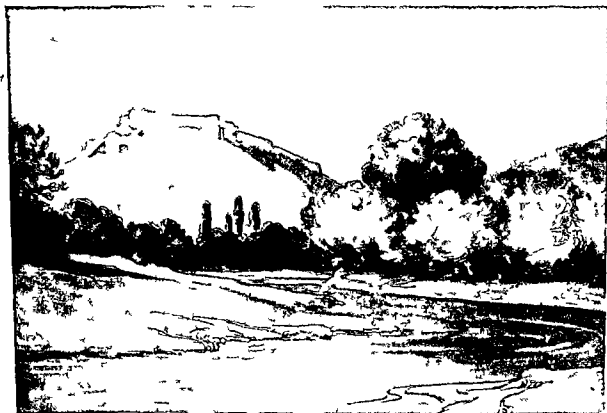
Baramula stands at the entrance of the defile through which the Jhelum flows out of the valley. When I arrived there for the first time early one spring it was drizzling with rain and miserably cold, the mountains were blotted out and the town hung grey and ghostly over the river. A little houseboat like a Noah's Ark, with a tiny flat roof over the entrance was waiting for me and a

mat-covered boat called a doongh for my servants. I was thankful to shut out the rain and feel I had not got to drive sixty odd miles the next day.

Early in the morning I looked out it was fine. On the bank a few feet above a row of coolies swathed from head to foot in beautiful classical draperies dull brown grey and dirty white squatted low toned against the snows of the great Pir Panjal range which were flushed with the first rays of the sun. I had never seen such colour or tone and it gave me a thrill I shall never forget.

I generally go slowly up the river to Srinagar as though every spot in the valley is paintable. Srinagar itself is the most full of subjects and easy of access. The journey up is absolutely delightful—it is so nice to move in your home without any of the worries of packing. You sit on the roof of the boat or walk along on the bank while the manjhis (boatmen) with their wives and babies tow the boat. If you are not in a hurry you stop for meals. The table is laid under some shady chenar and as you eat you watch the boats go up and down—big straw thatched kutchos or grain boats big and little doongahs and shikaras the gondolas of Kashmir.

The first night the men generally tie up in Sopor,



HARI PARBAT FROM THE DAL SRINAGAR

WATER COLOUR SKETCH BY P. ABERIGH-MACKAY



A Sketching Tour in the Kashmir Valley

where a wooden cantilever bridge, with a huddling mass of houses on each side, guards the entrance to the Wular Lake. This is one of the manjhs' favourite tie ups. My ideas on the subject do not often coincide with theirs—they love bazaars. I hate them, except as places to sketch in when I have a large lump of camphor handy!

The manjhs always take their boats across the lake at the shriek of dawn, as they are terrified at the storms which some times suddenly arise. You generally awake to find yourself gliding through a silent grey waste where no line divides the mountains from the water, and all is mystery. Here and there a village clusters on a splotch of mud or a group of kutchos are tied up. Then with a bump the shikara is brought up along side, and the hot water in an old paraffin tin deposited in your bathroom. Later on the cook boat brings your breakfast.

The manjhi women peep round the mats, or a shapely brown arm, laden with silver bracelets slipping out, dips a bowl into the water. Most of the women are beautiful—all have magnificent eyes and oval faces, often with very finely cut features. Men, women, and children wear the same dress—a long loose garment called a pheran, with a big tuck about six inches from the bottom. The sleeves very widely inset, often flap empty, as the arms are held inside against the body giving the figure a weird, maimed appearance.

You rarely see an uncovered head except a tiny baby's—it is not considered decent. The men wear huge puggarees, the women hang a long drapery over a red padded cap, and the children wear tight skull caps, with the result that many of the boys suffer from a very disgusting disease of the scalp. It is said to be a sign of immorality for a Mahomedan woman to appear in a clean dress,

and judging from the crowd they must be an intensely moral race.

Once more you are on the river, and the men drop their poles and take the rope. In spring the ground is blue with a tiny species of iris, it stretches like a sea towards the mountains, with yellow islands of mustard intensifying the colour. When the almond is over, peach, pear and apricot blossom in the orchards and in odd corners of the

mud villages. On the little graveyards the big mauve and purple iris are in bud.

The valley stretches before you encircled by snow mountains and the eye is positively dazzled with colour—not the vivid blots of colour one gets in the plains of India, but an opalesque indescence.

And so we dawdle up the river, till in the distance two hills separate themselves from the mist—Hari Parbat, the famous fort and prison of Srinagar, and the Takht-i-Sulaiman crowned with a temple said to be at least two thousand years old. At last the boat passes under the Seventh Bridge into the city.

I think Srinagar city puts Venice in the shade—though of course it is heresy to say so. As far as smells go, there is nothing to choose between them! In Venice you have more space, and the contrasts are greater—it is more majestic. In Srinagar the tumble-down, grey brown houses

have always a background of snows—the effects are simpler, the tones lower—there is plenty of colour but the impression it gives one is that the colour is all in the mountains and sky the town in brown monotone. You rarely if ever have the touch of black—such a feature of Venice.

On the grass-grown roofs of the houses, flowers bloom half the year and fruits are dried the other half. Tulips, iris, crown imperials follow in turn. Lilacs, petunias, roses and honeysuckle hang over



*Native Woman and Child
Pen Sketch by P. Abergh Mackay*

A Sketching Tour in the Kashmir Valley



"The War Canal, Srinagar"

Pen Sketch by P. Aberneth Mackay

box wallahs. They scent the visitor like a vulture his prey, and come swiftly round the boat in their shikaras with their wares embroideries, wood carving, papier mâché. They hang out of the windows, too, and tempt you up into their shops.

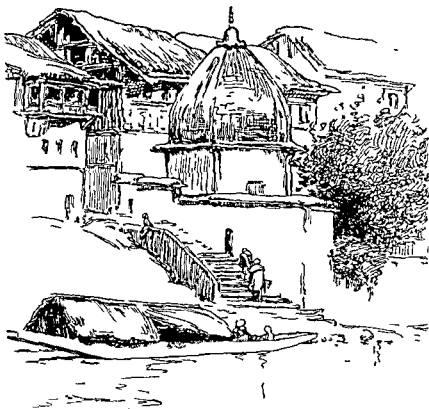
The visitor is responsible for much in the degradation of Kashmir art. Instead of the beautiful all-over designs so restrained in form and colour, many atrocities are perpetrated, based on the chinar and iris, to suit the Sahib and his pocket. But there is still much that is worth seeing and the shops themselves are very picturesque.

I have a Persian friend, a box wallah, nicknamed "Suffering Moses" (his real name is Sufdur Mogul), who, among much rubbish, still makes beautiful papier mâché, using Persian and Kashmiri designs. He is old and bent, and when he remembers it

the walls. Little touches of colour spot the banks—a group of punditanis (Hindu women) coming down the stone steps of some ghat to fill or clean their shining brass pots, or children playing by the water side.

The tin-covered domes of the Hindu temples shine in the sun. Everywhere kutchos and doonghis are tied up. Shikaras pass up and down—sometimes with a crowd of burqaed ladies—or you may see H. H. the Maharajah's guru or spiritual adviser, amly clad in saffron coloured silk, wending his way to the Palace. A beautiful painted face appears at a latticed window, and you think of the "Arabian Nights" or Jezebel!

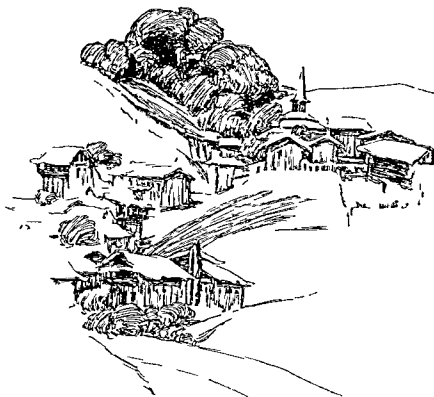
Then there are those disturbers of the peace, the



"Hindu Temple in Srinagar City"

Pen Sketch by P. Aberneth Mackay

A Sketching Tour in the Kashmir Valley



Tsarr

Pen Sketch by P. Abernethy Mackay

he dyes his beard with henna. But he can block out a design on a bowl or box in blue paint with a freedom and certainty of touch that I really envy.

A tortuous tumble-down wooden staircase leads up to his room overhanging the river. I sit on his matted floor and drink green tea brewed in his

samovar, and eat kulchas—little breads—trying to forget the bazaar they came from.

I once tried to paint him as he sat in the window, the light sharply defining the old turbaned head and draped shoulders, a bowl of roses at his side, but it was not a success. He would not sit, but was much interested in my paints. When I guessed his intentions, I hid the rose madder, but he succeeded in annexing a large tube of crimson lake, and when he found I clung relentlessly to my brushes, he got hopelessly bored, and told me he was much troubled by "little fleas" not the big fleas that jump, but little ones! Then I went home.

Between the first and second bridges stands the Maharajah's Palace, which cannot be called

"a thing of beauty, and above the first bridge is the European quarter, with its bungalows, church, club and residency, and its crush of houseboats. I never stay there till I am obliged to—in the winter—but turn off down a little canal, and then through a water-gate into the Dal Lake, and



Huts in Skadgar

Pen Sketch by P. Abernethy Mackay



A NULLAH ON THE DAL LAKE KASHMIR
AND ON THE DAL LAKE KASHMIR FROM
WATER COLOUR SKETCHES BY P ABERIGH-MACKAY

A Sketching Tour in the Kashmir Valley

if I have the luck to find it unoccupied tie up in a spot called Gagnibal

Here the Takht tumbles down in great grey boulders to the water side A path has been made round its foot and a little rocky promontory juts out into the lake just big enough to take a tent or two under the mulberry trees

As you sit there you can get at least a dozen sketches without turning your head Beside the cook boat the many women pound their rice in heavy wooden mortars with clumsy poles two working together while their babies flop about round the boat or chase the chickens They are nice brown things the babies but shockingly spoilt by their parents

Boats of all sorts pass by some piled up with weeds from the bottom of the lake paddled by a woman who squats in front with a baby between her knees A little further from land naked brown figures poise in the prows of their tiny boats spearing fish There is so much to see and do On the shores of the lake are the Water Palaces and Gardens built and planted by the Moguls still full of flowers from the time they are smothered in pear and lilac till the zinnias flame with the chenars in autumn

On Sundays the fountains play and all Kashmir turns out to see Boatloads row across the lake They sit about with their samovars making tea beside the waters, or wander hand in hand among the flowers they look so simple and innocent and are in reality such rogues On moon light nights as I lay in bed I used to hear them going home the monotonous wail of their music getting fainter and fainter till it died away in the distance

In the summer snow white paradise fly-catchers are to be seen with their long sweeping tail feathers These birds are nut brown till they are

two years old when they get their white plumage Hoopoes strut about everywhere raising their crests little kingfishers spend a great part of their day on the boats flopping down every now and then like blue bolts into the water—the black and white one is common too but he is not nearly so companionable The tamest bird of all is the little crested bulbul After a few days he will actually steal from your plate or fly up and catch crumbs which you throw in the air for him

Round the corner in the little village of Gupkar, Persian yellow roses bloom—the servants bring them in armfuls and before they are over the poppies are blazing in the fields

I spend whole days in my shikara wandering among the waterways of the lake Some are over hung with willows planted to hold the bank together and also to feed the cattle in winter others pass through villages One of the most



THE ECHO

(See next article)

BY W. S. MACGEORGE, R.S.A.

interesting of these is Kralhar, where the steps of a great Hindu temple come down to the water's edge. I had been painting there one evening and was just preparing to go home—as it was dark—when I saw a shikara gliding swiftly past. In the bows crouched a figure burning incense, inside the boat lay a corpse covered by a sheet raised slightly at the four corners by little posts, at the head and feet sat figures holding lights. It had passed in a moment—like a vision—almost before I had realised that it was a body being taken to the Hindu burning ghat round the corner. Soon after followed a boatload of mourning women. I was haunted by the thought of that body burning as the manjis slowly paddled me home in the darkness.

There are many other places to be seen up the river, but once you are settled on the lake it is not easy to leave, till the heat and mosquitoes drive you up to the mountains. Even then you go reluctantly, knowing the lotus lily is in bud and you will miss the blossom.

At a General Assembly of the Royal Academy held on December 5, Mr Charles Sims was elected a Royal Academician. He was born in 1873 and became an Associate of the Academy in 1908.

THE PAINTINGS OF W. S. MACGEORGI, R.S.A. BY E. A. TAYLOR

WHEN one considers the vital interest taken by the Scottish people in their national songs and Border ballads, it is little wonder that many of their famous artists can be counted amongst those who early realised the æsthetic glamour and pictorial value of their charm and chivalry. Still more fortunate would be the one whose childhood and youth have been spent amidst the country places where fireside tales and deserted dungeons told of the golden and harrowing past amidst woods too where romance still rides jauntily among the trees.

That Mr W. S. MacGeorge, R.S.A., should revel in them is not at all surprising when one knows the traditions and surroundings of his grey Galloway homeland. For he was born in Castle Douglas and, though the place itself is now a thriving market town, the country round about is steeped in ruder romance and legend, and to a boy with an artistic leaning yields abundant material to excite his imagination. As I write I recall the artist's remarkable picture, *A Border Ballad*, which was shown in the Glasgow International Exhibition in 1901, and which depicted a dark





THE DOUGLAS TRAGEDY

J. W. S. MACGEORGE R S A

haired lady of the glens seeking her lover in the spatey salmon waters of the Dec. His principal canvases however, invariably find their first public appreciation in the Royal Scottish Academy, and it was in the schools of that institution that most of his happiest student days were spent the only exception being some two years at Antwerp under Verlat in the company of some other young Scots men who have since become eminent as painters.

In dealing directly with the pictures represented in the accompanying illustrations, we have in *The Douglas Tragedy* a notable example of the artist's Border ballad period with its typical Galloway bracken and tree-clad hillside. His work now, however shows little trace as regards its subject matter, of the days of raids and forays. Few places perhaps, in Scotland are richer in their wonderful woodlands and from the artist's quaintly designed studio and present dwelling place in Kirkcudbright he is not far to travel to lose himself in their alluring mystery, to which their poetic names bear silent witness. He is a keen rod fisher and a lover of all wild life,

and it is to the spring and autumn haunts of the denizens of wood and water that one must look to find that which the artist has made personal as well as technically inspiring. Perhaps, too it is due to his meeting gaily coloured happy children of the glens on his angling excursions, that his mind has turned from rendering ballad imaginings to the more living intimacies of to-day, his *See Sa e, Aulding*, and *The River Bank*, being most characteristic examples of that happy phase of life with which one now closely associates him. And should anyone quibble over the truthful brilliance of their colour, it can be safely said that he belongs to those who have never witnessed a spring in the Galloway woods or an autumn near its Solway girt shores. Both of these seasons present to the painter of light a myriad problems, among them many which are far from easy to solve. MacGeorge, however does not lay himself out to catch any singular aspect but takes only that which attracts his visionary mind and weaves it regardless of science and fashion to a personal and significant completion.

To facilitate a closer touch with some outlying sketching ground, the construction of a caravan was undertaken some few years ago, and not a little energy, mingled with plenty of amusement, went towards its creation. If to the superstitious the use made of the wheels of an old funeral hearse may have been a not altogether auspicious omen, great was the joy shown by the children as the caravan approached their village, their wild gesticulations evidently betokening the expectation of a treat in the shape of a circus or travelling menagerie, but equally great was their disappointment when it became known that the wild beasts imprisoned in the gaunt structure were merely one or two very humble and very human artists. But to hear MacGeorge relate in his own inimitable way, his varied experiences, by no means always flattering to himself, is enough to prove that he is something more than an artist in paint nor is he a man wrapped up in the pride of his life's attainments, I doubt if one would ever know of them unless they became known through some medium other than himself. To see him feeding and inveigling some stray kittens born perhaps in the woods or tending homely comforts for wild winged things that haunt the little garden of his studio gives one a closer insight into the man and the artist than any long arguments on paint and painters. His life is simple and his art is not complex. Futurism as an art and as a word proclaimed for any thing a little out of the common has neither depressed nor influenced his outlook. Yet those who delight in sombre brown and grey sadnesses or anæmic, atmospheric formless effusions, will not care for the sunny brightness of his landscapes and incidental figures.

Not that MacGeorge has only of late years been attracted to light and the pictorial rendering of it

or been influenced by the French impressionists' theory and practice, for long ago when the silver greys of Whistler and the Glasgow School notified the art world of their existence, the Galloway painter was as he is now, enwrapped in the study of brilliance of colour, the work of Monticelli perhaps being a source of influence in his own work as it was in that of his two neighbours and friends the late William Mouncey and F B Blacklock.

However, anything he may have gleaned from other sources was only what could be adapted and assimilated by and into his own personality, and not like so many recognised influences that produce nothing but weak, soulless reiterations. MacGeorge, like many of his kinsmen contemporaries, is well satisfied with the natural glories of his own land, and his sojourn in Italy two or three years ago was perhaps regarded by



WILLIAM MOUNCEY PAINTING

BY W S MACGEOR R S A



"THE RIVER BANK."

BY W S MACGEORGE, R.S.A

him more as a holiday than a purely painting expedition. I have never discerned in him any hankering desire to paint other than his own land. With eminent painters this devotion to the native soil is perhaps the secret wherein lies the greatness of their individual success, certainly it is particularly noticeable in Paris, where the French artist is wholly content with the inspirations of his own country.

It is, indeed, undeniable that the spirit of a country is rarely so well interpreted by a foreign artist as by one whose life has been nourished in its midst. Here at once will arise the thought that Art is Art, whether created in Mesopotamia by a Scotsman or in Scotland by a Zulu. At the same time one must recognise that all pictures which depend for their interest on what one might term "documental" inspiration seldom attain any distinction save as a kind of record of facts, or display of imitative skill—and in the hands of a foreigner the facts are more likely than not to suffer distortion.

But herein lies the road to a more lengthy

discussion which would be out of place in an article like this, and it must suffice for me to mention that the many sketches brought back by MacGeorge from Italy belong to that realm wherein his instinct has used the real for a creative inspiration and memorised only such parts of it in his mind, or on canvas, as would produce his own outlook, be it symbolised in a Venetian by way or lagoon.

In his odd excursions into portrait painting a more staid and learned attitude seems dominant—a searching, as it were, to overcome stated demands and wed them to artistic possibilities, a struggle like that which all serious portrait painters have and will have to contend with until we are given the power "to see ourselves as others see us." Nevertheless, when the sitter is a brother artist or someone who does not make criticisms and demands which take for granted a photographic standard of execution, so obnoxious to the true artist, the result of MacGeorge's portrait painting ability certainly ranks with that of his finest figure and landscape painting.

E. A. T.



"NUTTING

BY W S MACGEORGE R S A



"SHE SAW "

BY W S MACGEORGE R S A

SOME PARIS MONUMENTS

HOWEVER surprising it may seem to strangers it is none the less a fact that in Paris statues are unpopular. The number of them is bewildering and their banality insistent. A short time before the War, the Municipal Council under the continued pressure of public opinion decided not to grant a single further authorisation for them and this decision was hailed with relief by everyone, with the exception of sculptors who are not entirely to blame if these so-called decorative works add but little embellishment to the urban landscapes in our capital. The fault is one of method. The essential function of a decorative work being that it should harmonise with its environment the sculptor charged with such a commission should be made aware beforehand of the site so that he may accommodate himself to its particular character but as matters are at present decided this is impossible. And so the majority are content to evolve and execute very commonplace productions comforting themselves with the reflection that the less it calls for any particular placing the more chance will it have of not sounding out of tune wherever it may be erected. This attitude in large measure accounts for the irritation of the Parisian public always as everyone knows very fond of their city and possessing an instinctive taste for the beautiful thing in the right setting. But every rule has its exceptions and the admirable photographs by Mr H. N. King here reproduced will give the reader an opportunity of forming his own personal opinion. A really popular monument is the one consecrated to the elder Dumas whose romances after

a lapse of fifty years have retained their hold upon millions of readers. And that great artist Gustave Doré—better known as an engraver and illustrator—has succeeded in conceiving a monument which expresses this popular admiration. The conception has in it something triumphal. The monument is descriptive while it pays homage, and above all it decorates. Try to imagine it no longer there and it leaves a void. Our eyes associate with pleasure the ensemble of the Place Malesherbes and this vast monument. The two are mutually proportionate, and of a character which accords one with the other. It matters little to us, with regard to this essential that the execution in which Doré had the collaboration of a professional sculptor friend should not be exactly masterly, we must look at the thing as a whole and the ensemble is very beautiful.

The *Porteuse de Pain* carries us back to an epoch not very remote however, when sculptors were pre-occupied beyond anything else, with fidelity to nature. An eternal theory this and one always right but admitting of singularly opposite results. In this work the sculptor M. Jules Coutan in 1887 endeavoured to portray vividly certain types of Parisian life and in this attempt he succeeded. This little work is one of the most sympathetic among those which ornament our public gardens. One comes upon it again and again

with pleasure it never bores. With a warm, youthful quickening it brightens the little square, which is always filled with children while near by other *portaises de pain* and their comrades rest and discuss a daily round that is not devoid of its nobility, and these the sculptor has known how to observe and to interpret as a friend as well as an accomplished artist.

ACHILLE SEGARD



LA PORTEUSE DE PAIN
(SQUARE ST. JACQUES) BY JULES COUTAN
(Photo by H. N. King)



MONUMENT TO ALEXANDRE DUMAS 1^{ER} (PLACE MAITSHERBES). BY GUSTAVE DORE

(Photo H A K u)



(Photo H N King)

MONUMENT TO GUY DE MAUPASSANT
(PARC MONCEAU). BY V VERLET (1910)



MONUMENT TO ALEXANDRE DUMAS, FILS (PLACE
MALESHERBES) BY SAINT-ARCAUX

(189 11 5 189)



(Pl. de H. N. A. 8.)

MONUMENT TO WATTIAU (LUXEMBOURG
GARDENS) BY M. GAUQUIL



MONUMENT TO ALPHONSE DAUDET (AV. DES
CHAMPS ELYSÉES), BY SAINT-MARCEAUX

(Photo. H. N. King)



(Photo H. A. S.)

MONUMENT TO CHOPIN (PARC MONCEAU)
BY FROMENT MEURICE (1906)



MONUMENT TO PERRAULT (TUILERIES
GARDENS). BY GABRIEL PUECH (1908)

(Photo: H. N. King)

THE WALL-PAINTINGS OF VICTOR VASNETSOV IN KIEV CATHEDRAL

In the arts of Russia lie the keys to her soul. Her literature, her music, her architecture, each reveal in a greater or less degree the spiritual forces latent in the Slav.

In the art of painting alone there is a disappointing lack of essentially racial characteristics. The Russian students who frequent Parisian *ateliers* too often acquire technical skill at the cost of their individuality. It is evident above all in the churches of Russia that, for the most part, the modern painter of ecclesiastical subjects has thrown off the fetters of Byzantine tradition only to be enslaved by a conventionalism that is by comparison lifeless and puerile.

The influence of Ary Scheffer, of Flandrin, and of Bouguereau is apparent, and their art, despite the knowledge of form which distinguishes it, appears anemic and sentimental beside the icons and frescoes of the middle ages.

But in this field, as in so many others, the Russians of to-day are rallying round the flag of patriotic endeavour, and the painter is coming forward to join his brother the writer in bearing witness to the truth that is in him.

A splendid example of the fusion of foreign elements with the Slavonic spirit, resulting in the dominance of the latter, is afforded by the life-work of Victor Vasnetsov, whose mural paintings in the cathedral of St Vladimir at Kiev form the subject of this article. Victor Vasnetsov was born in 1848 a memorable

year in the annals of English art, as the date of the foundation of the pre-Raphaelite brotherhood. The artist was the son of a village pope, or priest in the Northern government of Viatka. Being primarily intended for the priesthood, he received a theological education at the Seminary of his

native town, but at the age of twenty-two he triumphed over the obstacles of poverty and parental opposition and entered the Fine Arts Academy at Petrograd. From that time forward he was entirely dependent on his own efforts for subsistence, but it was during those early years of struggle and privation that, in the view of many Russian critics, his finest works were achieved.

They include, besides a number of large canvases illustrating ancient Slav legends, the four great frescoes depicting scenes in the Stone Age, which decorate the walls of the Historic Museum in Moscow. At the time when Vasnetsov gave these remarkable proofs of original genius Realism was in the ascendant in Russian art circles, and 'Nature' and 'plein air' subjects filled the public galleries. Vasnetsov's imaginative conceptions met with indifference and neglect, and he was constrained to eke out a scanty livelihood by illustrating humorous papers.

Eventually, in 1876 he went to Paris, where his talent received due recognition. In 1885 he visited Italy, and on his return to

Russia was commissioned to collaborate with three other artists in decorating the interior of the newly erected cathedral of St Vladimir. The foundation stone of this state monument to the first Christian prince of Kiev was laid in 1862, but the building



"CHRIST ENTHRONED"
MURAL PAINTING IN THE CATHEDRAL OF
ST VLADIMIR, KIEV, BY VICTOR VASNETSOV

was not completed until 1896. The wall space is elaborately decorated with paintings in which gold is lavishly employed. Fifteen large frescoes and thirty single figures on copper panels are the work of Vasnetsov.

The colossal altar piece of the Madonna and Child strikes the eye immediately upon one's entrance by the great western door.

The sombrely clad figure of the Virgin stands out in strong relief against a flat gold background, her feet resting on horizontal bands of pale hued clouds. The swing of the drapery suggesting motion, and the animated pose of the Christ Child are contrary to archaic convention but the general effect is reminiscent of the stereo-typed Byzantine school. We recognise that in this last phase of Vasnetsov's art he has only freed himself by degrees from the influence of precedent. It is not until we come to the magnificent *Last Judgment* that we find the painter's genius rising to the full height of its individuality and power.

The multiplicity of details in this great composition renders it unfit for reproduction on a small scale so that one must fall back upon description.

The whole vast assemblage of figures is dominated by the white-robed Christ, whose divine Majesty transforms the judgment seat from a mere studio property borrowed from the Kremlin into the throne of the Incarnate Godhead.

The subservience of the attendant figures of the Virgin Mary and St. John the Baptist is marked by their conventionality and in like manner the twelve Apostles and the ordered ranks of the heavenly

host behind them are rigorously subordinated to the central group or 'Dei-sus' as it is called in the Greek Church. The winged archangel on the left of the Saviour strikes the eye however, by the elaborate richness of his clothing and the energy with which he appears about to hurl his javelin at

the snake writhing below him. Beneath the cloud-laid floor of Heaven lies the underworld peopled with the generations of the evil and the good, and on this secondary plane the painter's imagination—supported by the religious faith which is the very life of religious art—gives a strange air of reality to pure symbolism.

The dread ordeal of the weighing of the heart which awaited the votary of Osiris is idealised and sanctified in the figure of an angel with the scales of justice; his outspread wings tipped with light from the glory shining above. Before him with mingled terror and supplication in his eyes stands the naked resurrected soul, while Satan casts into the balance the roll of his ill deeds. In the semi-darkness behind the Prince of Evil a multitude of lost ones are seething with agonised contortions in the coils of a gigantic serpent, abhorrent and infinitely sinister.

Upon the angels' right hand are ranged the righteous before God, aged ascetics, royal saints, maidens lifting pure eyes to Heaven untroubled by the trump of doom which

is sounded beside them, while from the graves the dead are rising and the caverns of the earth yield up their bones. The artist has realised to the full the grandeur and dignity of his subject. He is never merely decorative, though design is apparent throughout, and he is never betrayed by



FUDONIA PRINCESS AND SAINT
WALL PAINTING BY VICTOR VASNETSOV



THE CRUCIFIXION WALL-
PAINTING BY V VASNETSOV

the intricacies of his design into losing the supreme emphasis which the figure of Christ demands, for Vasnetsov is largely a Primitive and a poet

In regard to his lesser works, the paintings on copper of historical personages canonised by the Greek Church are pre eminently decorative though strongly differentiated by personal traits

The redoubtable Olga of Kiev, clad in the gemmed and brodered robes of a Byzantine Queen, the fiery and despotic Vladimir (tenth century) who caused the death of numbers of his subjects by forcibly baptizing them in the ice bound Dnieper, the gentle eyed Alexander Nevski—a saintly prince of the thirteenth century whose name is still a household word in Russia—in each of these the exquisitely wrought details of dress and ornament achieve a sumptuous effect. The winged angels, which are a special feature of Slavonic religious art, have also given him scope for rich and delicate colour schemes, of which the Cherubim of St Vladimir are particularly beautiful examples. Yet one more word must be given to the *Christ Enthroned* (see illustration), in which the naturalness of the countenance of the Saviour is a perfectly legitimate development from the primitive type, while the figure is significant of his sympathy with the great Greek school of ecclesiastical art

Vasnetsov is, in fine, not only an accomplished master of form, but an archaeologist, and since wall painting in whatever medium requires a specialised knowledge besides foresight and judgment, he is a craftsman as well

The wall paintings of St Vladimir are principally executed in *fresco secca*, which differs in many respects from the *luon fresco* of the early

Italians, the artist being somewhat less restricted by his medium than in the case of fresco proper. The plaster is not freshly laid, but moistened, and a mixture of lime or baryta water with the pigments gives solidity to the colouring. The conclusion at which one arrives after comparing his early with

his later work is that, contrary to the majority of modern painters his natural bent is towards the fresco. Vigour and originality are more apparent in the prehistoric scenes of the Moscow Museum than in the decorative designs of St Vladimir, but in the latter he shows a ripe knowledge and appreciation of the limitations of the cartoon, above all, in being natural he never ceases to be reverential. In dealing with vast mural surfaces he necessarily sacrifices what we understand by quality, but in its stead we find a 'belle et sainte simplicité' in the words of Legros

If certain of Vasnetsov's designs appear to have been inspired by the frescoes of the Campo Santo at Pisa (formerly attributed to Orcagna but now usually ascribed to Lorenzetti) it may be urged that Michel Angelo did not disdain to borrow from the same source for his *Last Judgment*; moreover the freshness and sincerity of the Russian painters best work free it from any hint of servile imitation. Rather, it may be said of him that he has recovered and given new life to the Slav tradition, which was itself the outcome of a fusion of various European



'ST ALEXANDER NEVSKI
WALL PAINTING BY VICTOR VASNETSOV

and Oriental elements

Take his achievement all in all it may be summed up like that of his great forerunner, Pietro Lorenzetti, as the triumph of a great soul working in a noble style

C HAZELRICH



CHRIST'S ENTRY INTO JERUSALEM WALL
PAINTING BY VICTOR VASNETSOV

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

ALTHOUGH there is much excellent decorative work carried out in Scotland thanks to the retention of the apprenticeship system it is a characteristic of Scottish domestic interiors that the architectural features are more decided than the decorative treatment. This is noticeable in the illustrations of interiors which accompany this second notice of work shown in the *Architecture Room* in the recent Royal Scottish Academy.

On the left side of the room were hung two carefully drawn perspectives of a large mansion, *Chesterknowes* Roxburghshire, built for Captain Mark Sproul from the designs of Messrs Henry and Maclellan of Edinburgh. The walls are of hollow brick harled and there is no dressed stone-work otherwise than that to be found on the crow step gables porch, and window sills.

The next exhibit, numbered 540 in the catalogue, showed views of a well thought-out remodelling scheme at *Glenhead, Lenzie* by Mr W B White F.R.I.B.A. of Glasgow. The first illustration is of the front elevation seen from the south west

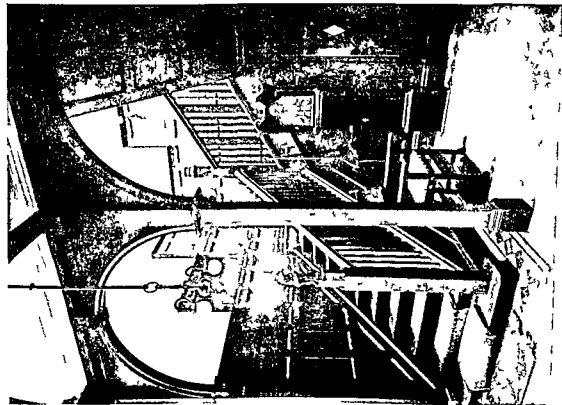
the walls being rough-cast, with stone fronts to first floor oriels, and roofs tiled with Highland slates. In the detailed view of the entrance doorway it will be noticed that there is some good stone-carving over the doorcase, and that the inner case of central panel is set with heraldic ornament. The oak door is studded. A striking feature of the scheme is the remodelled hall with its fine arch supports to ceiling. The staircase is of cypress stained dark oak, the walls both of staircase and of hall proper being suitably panelled with small, upright rectangular panels, above up to ceiling they are treated with cream colour. The floors are laid with parquetry. Here the interior architecture is completed by a mantelpiece of Bath stone. In addition this architect was represented by a frame of photographs depicting the well proportioned and conveniently arranged Mitchell Library Glasgow believed to be the largest municipal reference library in the United Kingdom.

Apart from the two drawings displayed by Mr James Miller, F.R.I.B.A. the only other examples of domestic work exhibited by Associates of the Academy were those of Mr Alexander N. Paterson, M.A. F.R.I.B.A. of Glasgow. The first frame



GLENHEAD, LENZIE. VIEW FROM SOUTH WEST

WILLIAM B. WHITE, F.R.I.B.A., ARCHITECT



GIFTHAD IFTAIR THE HALL AND ENTRANCE DOORWAY



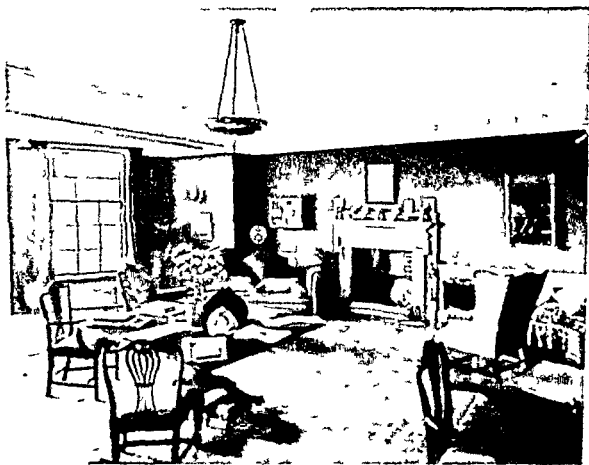
WILLIAM R. WHITE F.R.I.B.A. ARCHITECT

Recent Designs in Domestic Architecture

was filled with an excellent set of coloured plans and carefully drawn elevations of a house at Helensburgh which in deference to the wishes of the owner, contained no provision for a sitting room hall. His best work was, however, seen in the frame containing nine interior views of Camis Eskan, Dumbartonshire, two of which are reproduced here. The mansion house dates back to the fifteenth century, but excepting a dated window lintel on the back wall, no traces of the earlier work were at first visible. As the result of further investigations the architect discovered the stone vaulted ground story of the early keep. It was found, however, that this floor was badly cut up and occupied by wine-cellars and stores. Mr. Paterson's idea was to remodel it and form an inner entrance-hall. With this objective the vaults were cleared and opened up and, as will be seen from the accompanying illustration, an excellent architectural result was achieved. The interior of

the house needed to be largely remodelled and electric light, as well as other modern conveniences was introduced. In the morning room a fine ornamental ceiling was modelled and executed from the architect's designs by Messrs. Shirlaw and Mursfeld. In the drawing room treated in a simple manner is a modelled plaster frieze harmonising with the design on the fireplace frieze.

One of the best examples of domestic work was that shown in two frames by Messrs. H. F. Clifford and Iunan, Glasgow. The photographs related to Stoneleigh, Kelvinside, Glasgow, a big house treated in the Renaissance style, having front built in local freestone, with stone carved balustrade panels in the form of an allegorical serpent staff to the boldly designed porch repeated in the staircase balustrading. For the roof Cumberland green slates were used. As regards the interior the hall ceiling is timbered with stout oak beams, resting on carved wooden brackets. The wall





CAMUSKAN VIEW FROM INNER TO OUTER HALL

ALEXANDER & TATERSON FRIBRA, ARCHITECTS

(Photo Annan Glasgow)

above oak panelled dado are hung with tapestry. To the left of the staircase approach is a large stone chimneypiece, supported by marble Ionic columns, which rise from massive stone bases. The wide oak staircase with its curved headpiece, is an important feature of the interior. As will be seen from the illustration the balustrades have been richly carved the newels being set with pyramidal mounts carved in relief. The walls have been hung with a soft, grey green tapestry which harmonises with the rich floral designed carpet. A feature of the drawing room illustrated on page 272, is the satin wood and green onyx chimneypiece, above which in the chimney breast is a figured central panel in sewn silk, executed by the Bromsgrove Guild. In keeping with the other decorative treatment the walls are panelled with silk the woodwork being of satin wood having a mother-of-pearl inlay. The ornamental plaster coved ceiling, contains some excellent heraldic modelling in the form of lion motifs with star

shaped ornamental end pieces. Parquetry has been used for the floor. A fine effect has been obtained in the dining room by three leaded windows representing Sir Galahad, the work of the Bromsgrove Guild. The woodwork is natural mahogany waxed with a low dado, the upper walls being hung with tapestry. A sense of massiveness is apparent in the architecture of the billiard room which contains a large oak billiard table designed by the architects. Occupying a central position is a large stone chimneypiece, with tiled interior and metal canopy. The trusses to the open timbered roof are of oak and the tie beams spring from carved figure supports resting on stone corbels. A spotted figured pattern canvas has been used for covering mid walls lower walls are panelled.

Regarding Messrs Clifford and Lunn's exhibit of English architecture one is inclined to ask what good purpose is served by the two pairs of pearly sculptural figures in the front elevation of the

Recent Designs in Domestic Architecture

Perth City Hall Their inclusion does not enhance the well balanced and otherwise dignified façade

Although of a somewhat different character from the Perth City Hall, as showing a fine sense of harmony in the architectural and sculptural treatment no better example was to be seen than the photographs of Mr Alexander Proudfoots competitive sketch model of design for monument to commemorate the founding of the International Telegraphic Union, Berne, Switzerland

Messrs Thoms and Wilkie, FFRIBA, of Dundee, had two exhibits The first in the catalogue related to a house at Crail, whilst the second frame contained a carefully drawn perspective of Kinnurme Castle, Forfarshire, erected for Sir Charles W Cayzer, Bart The ground plan of the latter showed marked evidence of good draughtsmanship This well proportioned residence is situated on Auchtertyre Hill, near Newtyle, and commands an extensive view of Strathmore and the lower ranges of the Grampians In planning the house the architects arranged for the stables, garage, chauffeurs house, and walled garden to be built some distance away to the east At the main road there is an entrance lodge and

gateway The "policies," as the grounds adjacent to a mansion are called in Scotland, have been planted mainly with fir trees, with some finer trees and flowering shrubs near the house The external elevations of the castle have been treated with stone, locally quarried, and finished rough cast Precisely green slates have been used for the roof covering The chief feature of the interior is the decorative plaster ceilings to be found in the public rooms, executed by the Bromsgrove Guild from the architects' designs For the hall and staircase an oak panelling treatment was adopted

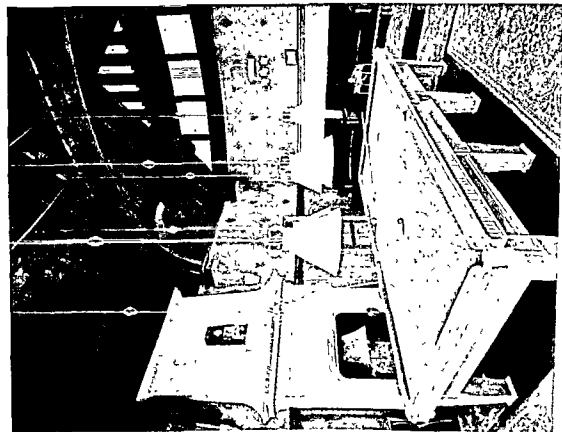
Of a much smaller size than Kinnurme Castle is the house at Crail, an old fashioned fishing village on the coast of Fifeshire, which possesses many picturesque old houses of a type peculiar to the county The house in question was built as a summer residence for Mr Samuel Brush, a Dundee manufacturer In designing the structure an attempt has been made to retain the native character, and, in the main local materials have been used The illustration on page 275, showing a view of the north west front, is of special interest, as it displays the stretch of garden reaching down to the sea shore The site is a commanding one



STONEHILL H. ALEXANDER, CLASHW. THE DRAWING ROOM

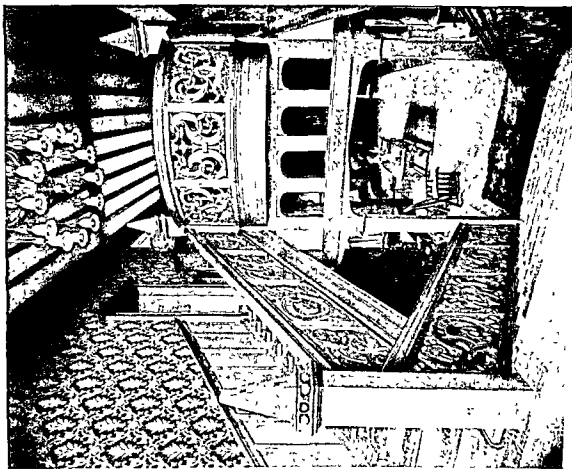
H. K. STIFFORD AND J. N. ARCHITECTS

(These Two Lewis Ltd. Picturesham)



CITY OF GLASGOW, BILTIARD ROOM AND SEAMCASE.

(Photo. Theat. Locom. Ltd., Birmingham)



II. E. CLIFFORD AND LUNAN, ARCHITECTS



STONELEIGH KELVINSIDE THE PORCH
CLIFFORD AND LUNAN ARCHITECTS

and overlooks the Firth of Forth. The external elevations are of brick finished roughcast with white freestone dressings and the roof is covered with Roman tiles from Fifeshire quarries. A feature of the external treatment is the stone door case with carved central panel and the terrace balustrade of which a detailed illustration is shown. These are at the south east corner. Provision was made for two large dining and drawing rooms adjoining on the ground floor.

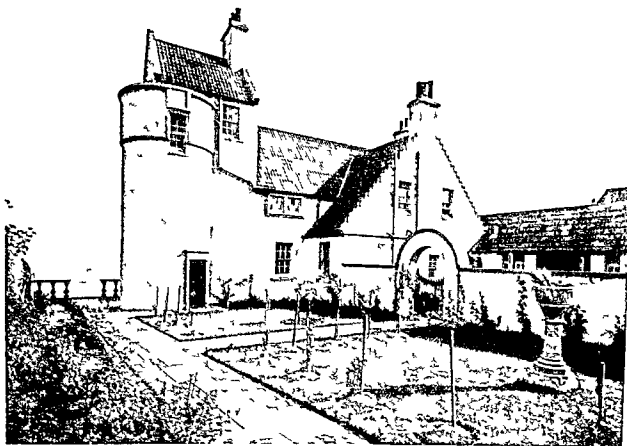
In an adjacent frame to that containing the perspective of Kinnburnie Castle was a detailed drawing on half inch scale of Haggerston Castle, Northumberland by Mr James B Dunn F R I B A. This ancient mansion dates back to the latter part of the fourteenth century. In 1911 considerable damage was done as a result of a fire and although when in the nineties it came into the possession of Mr Christopher J Leyland the mansion was practically remodelled it again became necessary to rebuild large sections of the Castle. A new porte-cochere has been added and the south and west elevations have been recast in an entirely different manner. Owing to the destruction of the domed entrance the upper portion necessitated rebuilding and for the slated roof a new copper dome has been substituted. In the grounds the architect has adapted by rebuilding a disused lodge to serve the purpose of a tea house. The new elevations were treated with

stone facings from the Blackpasture Quarry Northumberland, and white, grey and pink stone from Hailes Quarry was employed for the new garden wall and random paving. There are some fine ornamental plaster ceilings by Mr G P Bankart.

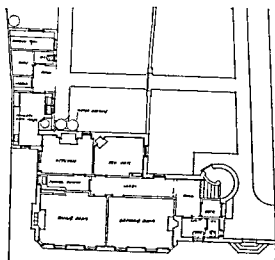
Messrs John Burnet and Son's domestic exhibit in the form of photographic illustrations of drawings of the restoration scheme at Duart Castle, Island of Mull shows, after an examination of the drawings, that care for details which is a marked and pleasing feature of this firm's work, although they are inclined to be meticulous. Duart Castle was at one time a chieftain's stronghold, and as will be seen from the views reproduced here showing the north elevation before and after restoration the place has been made quite habitable. The frame contained photographs of the Castle in plan, section and elevation prior to and after the work was executed, as well as reproductions of perspective drawings showing the completed scheme. The external work consisted in adding roofs, windows and chimneys to the north elevation in addition to repairing walls. Stone steps have been placed at entrance. Both in the south and west elevations it was found necessary to build new roofs and chimneys. The small courtyard on the ground floor plan was entirely replaced to make way for a wine-cellar and passage and to enlarge the kitchen part of the courtyard had to be removed. On the first floor level the small courtyard was removed to



HOUSE AT CRAIL TERRACE AND DOORWAY
THOMSON AND WILKIE F R I B A ARCHITECTS



HOUSE AT CRAIL, WILTSHIRE VIEW OF NORTH WEST FRONT
THOMS AND WILKIE FRIBA ARCHITECTS
(Photo T. Leisli)



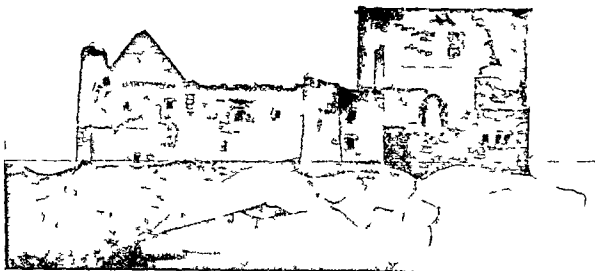
make room for a winter garden which would have a wooden ceiling and the courtyard was cut off for the purpose of making a valet's bedroom. On the left wing a business room and drawing room with wood ceiling have been arranged, and in the right wing is a bedroom dressing and bath room valet's bedroom and sitting room. A word of praise is due for the excellent colouring treatment shown in the drawings.

The interior views of Ravenscourt Thornton Hall, designed by Mr Robert Whyte depicted work of considerable merit. Although not associated with domestic architecture the new choir stalls, organ case and east-end screen for Dunblane Cathedral shown in the frame of photographs exhibited by Sir Robert Lorimer revealed a high standard of attainment. This well known architect has evidently a marked preference for a complex design and his capability is well evidenced in his rendering of the motif for the choir stalls.

LONDON, PAST AND PRESENT

The Special Winter Number of *THE STUDIO* will form a companion volume to the recently published Autumn Number 'Paris Past and Present' which met with such success. Numerous books on London have been published from time to time but the Editor proposes to deal with the subject in a unique and interesting manner. In the preparation of the work he is receiving the

Recent Designs in Domestic Architecture



DUART CASTLE, ISLAND OF S. JULI NORTH ELEVATION BEFORE RESTORATION JOHN BURNET AND SON ARCHITECTS
(See page 4)

valuable co-operation of many distinguished artists whose drawings, etchings and lithographs of London represent the most important phase of the art. In addition there will be reproduced a selection of old engravings and drawings showing views of London as it was during the last centuries and there will also be some supplementary plates in colours. From the wealth of material which has been brought together it has been possible to

select a beautiful series of illustrations of London such as has never before been published while the text will be contributed by Mr Malcolm C. Salan in whose charmingly sympathetic writing is well known to readers of *THE STUDIO* and who during his life-long residence in London has intimately studied its various aspects and historical associations. The volume will be ready for publication in February.



DUART CASTLE, ISLAND OF S. JULI NORTH ELEVATION AFTER RESTORATION JOHN BURNET AND SON ARCHITECTS



DRAWING BY G. L. BROCKHURST
(Chen I Gallery)

mentioned among many other good examples which space compels us to pass over

Turning from Suffolk Street into the Goupil Gallery was to find similar influences in art at work in the saner productions but running riot and developing into unworthy extravagance in pictures by other members of the somewhat meaninglessly entitled London Group. Mr. Nevinson who in the work he exhibits at the New English has had the grace to temper his futurism here indulges himself to the full. Among the works which entirely modern in outlook are yet by artists who do not disdain to be intelligently intelligible we noticed the interesting landscapes by Mr. W. Ratcliffe pictures by Mr. Ginner Mr. Bevan and the two other members of the Cumberland Market group and by its followers, Mr. Walter Taylor's clever and simple drawing of Brighton in a manner made familiar by Mr. D. Fox Pitt works by the latter also, a clever mauve tinted drawing of a fountain at Versailles by Miss Sylvia Gosse, and her large and admirable painting *Sussex Meadows*. These were the works which to our mind constituted the main interest of this exhibition.

Thence to Chelsea, where Mr. Gerald Leslie Brockhurst a young artist of twenty four, showed some drawings and other works at the Chenil

Gallery. He commenced his studies at Birmingham and carried off many distinctions there and subsequently in the Royal Academy Schools gaining in 1913 the Gold Medal and Scholarship of £700. In this exhibition of about fifty works we saw certain tempera pictures which have figured recently at the New English Art Club. But more interest attached to the drawings in which the influence of the Slade rather than of the Academy was apparent. His work is tempered by a seriousness of outlook which enables him to steer a clear course between dullness on the one hand and eccentricity at the other extreme. The many beautiful examples in pencil or with the brush reveal him as a highly accomplished draughtsman and if he continues as he has begun one can predict for him a great future.

Turner's painting *Rembrandt's Daughter reading a love letter* which we reproduce opposite, was exhibited by him at the Royal Academy in 1817. The incident represented is purely apocryphal as Rembrandt is not known to have had a daughter. The picture is not at all in Turner's usual style. It probably owes its origin to Turner's study and admiration of Rembrandt's work, and was no doubt intended as an act of homage to the great Dutch



DRAWING BY G. L. BROCKHURST
(Chen I Gallery)



REMBRANDT'S DAUGHTER READING A
LOVE LETTER FROM THE PAINTING IN THE

man's genius The bituminous shadows in the painting have unfortunately cracked, but the brilliant flood of light in the centre of the design and the exquisite passages of colour in the green bed curtains and red arm chair give an extraordinary interest to this strange and fascinating picture

At Messrs Colnaghi and Obach's it was interesting and instructive to see examples by our best living draughtsmen hanging by the side of works by certain deceased masters Here were fine things by Mr Bone Mr Cameron, Mr John Professor Holmes Mr McBey, Mr Robins, and others, to be seen in pleasant company with works by Millet, Daubigny Monticelli Corot, Legros Swin, Jacque, the whole forming altogether a group of examples whose sincerity and accomplishment could not fail to appeal strongly to all collectors and amateurs of fine drawings

While examples of draughtsmanship have formed a large part of the interest in recent exhibitions, a pleasant departure was the exhibition of Small Works by British Sculptors which was held last month in a gallery generously loaned by Messrs Waring and Gillow and had for its object the creation of a fund for the assistance of sculptors who are sufferers by the war The exhibits were pleasantly arranged and, for the most part, were to be seen under favourable conditions Many of the works were familiar as having previously appeared at the Royal Academy or elsewhere, and some have already been reproduced in our pages Space does not admit of our referring to all, among the one hundred and ninety four works, which deserve a mention but we must single out for special notice Sir W Goscombe John's *Boy at Play*, a small edition of the work in the Tate Gallery, Mr Albert Tofts' *Mother and Child* and the *Study* which we reproduced recently, Mr S Nicholson Babb's *Slumland*, Mr A C Lucchesi's *Myrtle's Altar*, Miss Jessie Lawson's *Daphne*, Mr W Reid Dick's *The Catapult* Mr Alexander Fishers framed relief in silver and enamel *The Betrothal*, and Mr F Hannon's *Dutch Maiden* Mr Anning Bell sent two of his coloured plaster reliefs and well known sculptors, such as Mr Hamo Thornycroft Mr W Reynolds-Stephens, Countess Gleichen, Mr Alfred Drury, Professor Lantieri Mr Richard Garbe, Mr H Pegram, Mr Bayes Mr Colton and Sir Thomas Brock, contributed to an interesting ensemble, which also included examples of

good work by Mr A G Walker Mr Mark Rogers Miss K Lizard, Miss L M Rope, Mrs Stabler, Mr John Angel, and Mr I Tyrrell, among several more

The Senefelder Club held its sixth exhibition during November and December at the Leicester Galleries, and the attractive collection of prints shown comprised delicate studies of Spanish Gipsies by Mr J Kerr Lawson, a number of admirable prints by Miss Ethel Gabain, especially *The Mirror* with its accents of rich black, and the delicate study of a girl in bridal attire, *The Wedding Morning*, the cleverly drawn *Books* by Mr Copley, and a number from Mr Pennell's *Castles in the Air* series The dexterous sunlit work of Mr Harry Becker, beautiful drawings of Bridg north by Mr Oliver Hall examples by Mr F Ernest Jackson, especially his Lay Member print for 1913, *Church of St Aignan, Chartres* Mr Anthony R Barker's prints, in particular *The Hand*, and some characteristic lithographs by Mr C Shannon were other features of interest Mr Spencer Pryse ranks as one of our best lithographers, his graceful two-colour print in green and



DRAWING BY C. L. BROCKHURST
(Chenil Gallery)

black, *A Portrait of a Lady in Early Victorian Dress*, and another, in grey and sanguine, entitled *An Episode*, were among the noteworthy examples of this increasingly popular art

Our colour supplement, *The Greek Theatre, Syracuse, Sicily*, is a reproduction from a water colour by an artist who is a frequent exhibitor at the Royal Academy and at the Royal Institute of Painters in Water Colours. Mr Mavrogordato is also a member of the London Sketch Club. The atmospheric effect suggested so dexterously in this simply handled drawing gives it an interest additional to that of its subject.

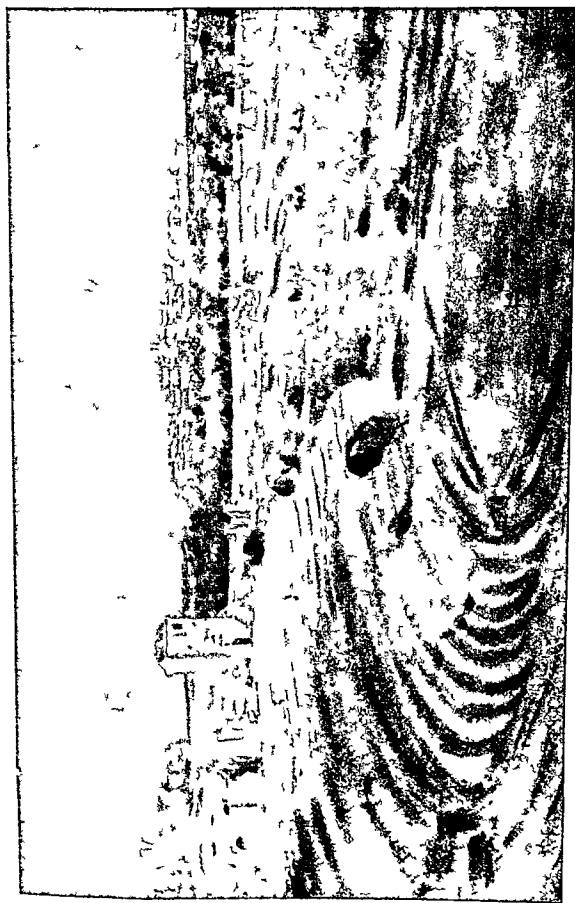
By the sudden death of J. Brake Baldwin, which occurred at the end of July last, after a few days' illness brought on by hard work and exposure as a member of a Voluntary Aid Detachment of the Red Cross in Kensington, art is deprived of a young and earnest student, whose sincerity and high ideals shadowed forth already the promise of fine work. The artist was born at Lee, Kent, in 1885, and derived practically all his art training from Heatherleys, to which school he was deeply attached. He was always working, always drawing, always studying with indefatigable energy, and had already shown himself to be an able painter as well as an admirable and exceedingly sympathetic draughtsman. He exhibited on two occasions at the Baillie Gallery, and his works have appeared in the International, the Royal Academy and elsewhere. While holding aloof from all the extravagances of the day, he was entirely individual and modern in his outlook, and was ever striving with rare modesty to arrive at the root of the matter. The time till he attained the age of thirty

he regarded as a period of apprenticeship, and it must be deeply regretted that he should have fallen, in some sense a victim of the war, at the very threshold of a future that would have brought forth great achievement.

In the inner room at the Leicester Galleries were some of the beautiful water-colour drawings executed by Mr Edmund Dulac as illustrations for various story books, drawings in which his exquisite technique, his refined colour and draughtsmanship enable him to borrow inspiration from the old Persian and Indian illuminations and to adapt them to his subject. Of his various caricatures, whose very finish and perfection of technique seem to rob them a little of their "snap," we preferred *Our Musical Hope*, in which Mr Dulac has hit off to the life a very characteristic attitude of Mr Beecham conducting.



FROM A DRAWING BY THE LATE J. BRAKE BALDWIN



Two exhibitions in which the honours lie with women artists were those of 'The Englishwoman at the Central Hall, Westminster, and the delightful Allies Doll Show at the Grafton Galleries in aid of L'Œuvre du Vêtement des Soldats Belges. At the Central Hall were to be seen examples of craftwork by many artists whose work is familiar, such as the basket work of Miss H. Palmer, simple and pleasing pottery by Miss Frances Richards, lettering and illumination by Miss Phoebe Rennell, enamelled glassware by Miss N. Casella, book bindings by Miss M. Marshall, jewellery etc. by the Misses Isaac, and some admirable jewellery also by Miss Bassett, at the stall of Mrs Gordon James. We noticed, too, some fine needlework by Miss Layton, and many examples of leatherwork, weaving, embroidery, toys etc. by clever women artists. The show at the Grafton Galleries comprised a multitude of beautifully dressed dolls, by various donors, including an exhibit of some dressed by H. I. H. Princess Clementine Napoleon. There were also a number of delightful panoramas,

of which *Spring in Flanders* was particularly beautiful with its landscape background by Emile Claus and coloured plaster figures by Victor Rousseau. Another, in a charming *décor*, was the garden scene by M. and Mme. André Cluysenaar, and yet another showed the Carnival of Binche, arranged by Fernand Verhaegen.

M. Maurice Asselin, in his work as exhibited at the Carfax Gallery, shows himself in sympathy to some extent with Cézanne, and it is welcome as a sound and interesting exposition of the new movement in art. Best of all we liked his figures of sempstresses bending so intently over their work, but regarding these and other works we cannot better the remarks of Mr. Walter Sickert in his introduction to the catalogue where he says of M. Asselin that 'having something to say, he disdains to be irrelevant'.

Peculiar interest attaches to an exhibition which Messrs. Brown and Phillips are about to hold



WALKER ART GALLERY, LIVERPOOL, AUTUMN EXHIBITION, 1915 (See next page)



WALKER ART GALLERY, LIVERPOOL AUTUMN EXHIBITION 1915

at the Leicester Galleries inasmuch as all the exhibitors are Artists under Arms. They are, in fact, all members of the Artists Rifles (28th County of London), a unit which has played an important part in the present mobilisation as an Officers Training Corps. The group whose work in the shape of paintings and etchings will figure at the Leicester Galleries comprises Mr. Lee Hankey and Mr. A. E. Cooper, both holding commissioned rank, and Messrs. Montague Smyth, Maresco Pearce, Lance Thackeray, Malcolm Osborne, Edgar L. Pattison, James Thorpe, Gerald Ackermann, Handley Read, W. P. Robins, Ernest Coker and F. Mason.

At the Fine Art Society's Galleries during the past few weeks the chief feature has been the series of war cartoons by the well-known Dutch artist, Mr. Louis Raemackers, whose drawings, executed most of them we believe, for the Amsterdam newspaper "*De Telegraaf*," and published therein, have also some of them appeared in many of our own journals. Collectively they form

the most scathing indictment of Prussian militarism that has come from an artist's pencil—an indictment the more damning as being the work not of a partisan but a neutral—and a neutral, too, who is partly German by birth.

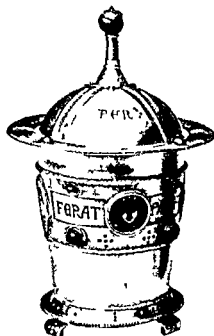
LIVERPOOL.—Although the authorities of the Autumn Exhibition of Modern Art adhere to the Royal Academy tradition, it is with the important modifications that the hanging is neither close nor high, that sculpture instead of being herded together until the room it is in resembles an Italian image boy's tray, is distributed in all the rooms of the exhibition, and that the so-called minor arts are fully represented. The first and second points are illustrated by the photograph of the first room (above), especially the judicious and effective placing of the sculpture. In the room beyond, of which a glimpse is seen through the door, the Belgian section, which was such a prominent feature of the exhibition, was arranged

The other illustration (p. 85) presents a general view of the tenth room where black and white art of all styles was represented a great amount of hanging space being provided by the use of screens with well designed pedestals which while doing away with the temporary and tawdry appearance that such things usually present also provide excellent stations for minor sculpture. The walls being panelled to the same height provide further accommodation for prints. Here, the only colour pictures except some large oils hung above the wall panels were a few, decorative in character which were more appropriately shown in this section, on the two nearest screens in the picture. The second screen on the right was the one devoted to the one man exhibit of Mr. James McBey. Examples of Modern British

Art Ceramics were shown in six cases placed between the screens and another case seen in the distance was devoted to Mr. Carter Preston's Pliochrome grotesque portraits of generals and statesmen and quaint mythological monsters. There

were also examples of wood carving, repousse metal work, artistic jewellery, enamel, silver plate, pewter work, &c. Two notable caskets were those by Mr. Harold Stabler and Miss De C. Lewthwaite. De C. was the former of silver with cloisonne

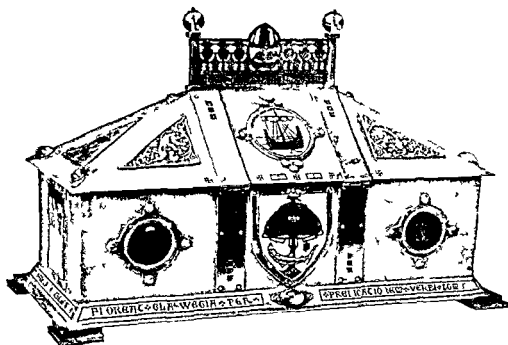
enamel decorations showing delightful fancy in happy combination with fine workmanship. The latter of zinc with enamel panels. Miss Dewar whose quaint Celtic touch is very engaging also showed an excellent trophy cup. Miss K. M. Eadie's silver tea caddy with elaborate wire work decoration was another effective exhibit.



TROPHY CUP
DESIGNED AND EXECUTED BY
MISS DE C. LEWTHWAITE DEWAR



SILVER TEA-CADDY
DESIGNED AND EXECUTED BY
MISS K. M. EADIE



CASKET DESIGNED AND EXECUTED BY MISS DE C. LEWTHWAITE DEWAR

Two anonymous donors have presented to the permanent collection two very interesting pictures from the Exhibition by artists of Liverpool birth — *The Garden of Peace* by Tom Mostyn, and *The Old Apple Tree* by Denis Eden. Both pictures were previously shown at the Royal Academy.

After the close of the Autumn Exhibition some of the rooms are to be utilised for the Exhibition of Design in Printing recently shown at the Whitechapel Gallery, by the Design and Industries Association, with a supplementary collection of local exhibits.

T N

MOSCOW — When the Polish painter Józef Mehoffer, in the summer of 1913 executed two original lithographs of Czarkowy, a country mansion in the province of Kielce, little could he have thought that in but a short time these two prints would possess a peculiar value as documents for this elegant chateau, built in the style of the second half of the eighteenth century, and successively occupied by many of the noble families of Poland—for three generations it has been the residence of the Counts Pusłowski—is now no longer in existence. Last winter, during the strenuous campaign in Southern Poland the beautiful structure fell a prey to the flames, which utterly destroyed it together with its entire contents. These were of great artistic interest and value. Besides some fine examples of old furniture and a series of Aubusson and Polish wall hangings from the workshops which in former days were carried on at Slonim the mansion contained an

important collection of paintings, all of which, alas! have been destroyed. There was also a gallery of family portraits painted by Wankowicz, J. Kossak, Matejko, Malczewski, Mehoffer and Olga Boznanska, and numerous other works by Polish artists. The collection further comprised portraits of Counts Xaver Drucki-Lubecki by Henry Scheffer, brother of Ary Scheffer, King Louis Philippe by Vernet, the Duchesse de Berry with the young Comte de Chambord by Steuben, etc. Of all these no single trace remains, and only these lithographs of Mehoffer give us an idea of what Czarkowy was before the war.

P E

BARCELONA — The works of Irene Narezo Dragone, wife of the well known painter Federico Beltran which were recently exhibited for the first time in public at the Salon Pares in this city, produced a very favourable impression both on members of the profession and on art lovers generally, inasmuch as the collection small though it was, revealed the working of a genuine artistic temperament in which the delicacy of treatment proper to a woman of refinement is allied with a technical proficiency equal to that possessed by professional artists of the opposite sex. It was, in truth, a manifestation worthy of admiration, particularly in a country like ours where the training of women has been much neglected and where in consequence a good deal of talent is prevented from asserting itself on account of the lack of opportunities to develop. There are, of course, many women who devote themselves to art but with a few exceptions they work

in a restricted sphere, and owing to the drawbacks arising from their inadequate training, their productions are rarely seen outside the limited circle of their own relations and acquaintances. And moreover such are the obstacles with which women are confronted at our centres of artistic training, in addition to other adverse conditions, that those who do devote themselves to the practice of art are obliged to resort to some special line of work which in the majority of cases is unoriginal.



CHATEAU OF CZARKOWY (A LUTHERY MANSION DESTROYED DURING THE RECENT MILITARY OPERATIONS IN POLAND). FROM A LITHOGRAPH BY JOZEF MEH OFFER, CRACOW



(Sale Larte Barcelo a)

LA ENLUTADA (THE VEILED LADY)
BY I NAREZO DRAGONE DE BELTRAN

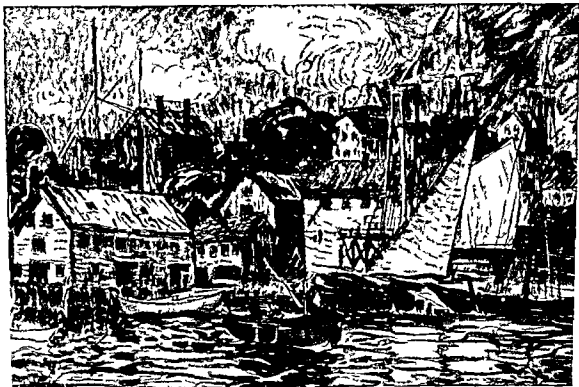
In view of the prevalence of such conditions as these, therefore one feels justified in calling attention to the work of Senora de Beltran which has proved itself worthy of commendation for both in detail and in the mass it reveals the hand of a painter of no common talent, and what is of particular significance in this case it is work that shows not the slightest trace of the influence of her husband's art

We have here, indeed, an artist with an entirely personal temperament, and though as we must naturally expect with a worker of her years one finds a few blemishes in her performances, one can assert without hesitation that Irene Narcezo Dragone is worthy of a foremost place among the contemporary women painters of her country. Among the works exhibited at the Salon Paris a portrait of her mother and a family group testified to the success with which she has pursued this difficult branch of painting while such works as *La Enlutada* (The Veiled Lady), *Amanecer* (The Dawn), *Estudio en Color*, etc., also admirably demonstrated the delicacy of her execution and her courage in attacking all sorts of problems

J GRAU MIRO

PHILADELPHIA—The walls of the galleries of the Pennsylvania Academy of Fine Arts gave one a fairly comprehensive idea of many different kinds of expression of artistic impulse in the Thirteenth Annual Exhibition of Water Colours Pastels and Blacks and Whites, combined with the Fourteenth Annual Exhibition of Miniatures recently held in these galleries. The arts of etching lithography, wood block printing in colours engraving on wood dry point and soft ground etching colour monotypes and aquatint had an extensive showing as well as the usual aquarelles gouache and tempera paintings charcoal and pencil sketches, making it necessary to indicate after almost every number in the catalogue the medium used in the work therein listed naturally adding to the interesting character of the collection and to the instruction as well as pleasure of the visitor

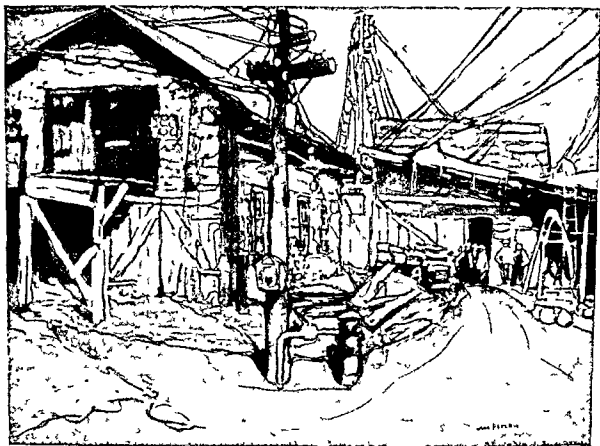
The hanging of all this mass of material was done with considerable care to arrange it in groups, and it must be said that it could be studied conveniently enough with a catalogue. One would need such assistance for example when passing





(Pennsylvania Academy)

"A COLORFUL STREET"
BY ALICE SCHILLE



"OLD SHIP YARD, GLOUCESTER"

(Pennsylvania Academy)

BY JANE PETERSON

before the group of studies of costume and stage settings by M. Léon Bakst, seen for the first time in this city and occupying the entire wall space of one of the rooms and the place of distinction in another. Comment upon these astonishingly clever and original works, after they have been talked about so much previously, might seem superfluous, yet one could not fail to be impressed with the extraordinary measure of research of an historical or archeological nature combined with a fine appreciation of colour in novel combinations, that must have been necessary to evolve such as the dress of *The Blue God*, the Polish garb of the figures in *Boris Godounov*, in *Pisanelle*, the Grecians in *Helen of Sparta* and in *Daphnis and Chloë*. The designs for modern costume were full of artistic suggestion, also Bakst exhibited a number of studies for stage settings absolutely blazing with colour.

As M. Bakst's work has already been the subject of a review in the pages of *THE STUDIO*, we can proceed to mention another remarkably interesting group of a decorative intent by Mr. Alexander

Robinson, executed in water colour, glowing with the splendour of tropical sunlight, brushed with a freedom that veils knowledge, at the same time that it makes itself sufficiently felt and using as motifs glimpses of the West Indies, Algiers, Old Spain and Persia. No mere copying of the model in these works, but efforts to solve certain problems in colour always presenting themselves to the artist, who has not been misled by the photographic eye into neglect of the things that score a real success in pure artistry, creations of the painter's own unique examples of human intelligence. This attitude of modern art was probably best seen in his *View of the Cathedral, Seville*.

Mr. Francis McComas showed some new notes in American landscape-painting in a group of views of Arizona and California the pine trees and the enchanted mesas sacred to the Indians, forming the objective of most of the pictures. The work of a number of women exhibiting showed a very satisfactory degree of talent, such as Miss Jane Peterson's *Old Ship yard, Gloucester*, Miss Felicie Waldo Howell's *The Pier*, executed as

gouache drawings, and Miss Alice Schille's capital aquarelle *A Colorful Street*. Mr Hayley Lever's *Gloucester Boats, No 1*, showed admirable directness in method of arriving at results and in making every touch tell, and Mr Fred Wagner exhibited a number of pastels of local scenes, very effective without being overdone, *Looking through the Bridge* being one of the best in his group. A pastel by Mr John McClure Hamilton, with the title *The Oriental*, was a very clever sketch of a décolletée female. He was also represented by a most beautiful little portrait in pastel of the late William T Richards. Miss Cecilia Beaux exhibited a portrait in chalks of Joseph B Thomas, Esq., and Miss Mary Cassatt's *Head of a Child*, quite characteristic in treatment.

A great deal of the wall space was hung with the work of American illustrators eligible for the Beck prize to be awarded before the close of the Exhibition. Among the etchings of note were a number by Mr Frank Brangwyn. Mr Joseph Pennell showed a new group of lithographs of Independence Hall and other localities in Philadelphia, and a drawing of the *Acropolis from the Temple of Jupiter*. L C

ART SCHOOL NOTES

LONDON — The annual competition of London art students sketching clubs known now as the 'Gilbert Garret', had been held for more than forty years when the war broke out in the summer of 1914. But so many of the students joined the new armies that the competition already arranged for 1914 was abandoned and last autumn too it was of course impossible to renew those friendly contests in which in bygone days many artists now eminent had gained honours. However, with the view of keeping the Gilbert Garret tradition alive, a few of the sketching clubs made arrangements for a limited exhibition, with no competition, at South Kensington. The clubs were those of the Royal College of Art, the Byam Shaw and Vicat Cole, the Grosvenor, the Gilbert Garret and the Regent Street Polytechnic. Each club contributed fifteen sketches and the exhibition was held in November in one of the common rooms of the students of the Royal College of Art. Some of the sketches were excellent but as nothing was signed it is impossible to mention the names of their authors. In the Byam Shaw and Vicat Cole group, the most prominent contribution was a low-toned interior of

a barn, and among the Grosvenor sketches the black and white work was the best. A large painting in oil of a village street, a smaller one of a white cottage in a garden, and a dry point of a girl, were conspicuous in the Gilbert Garret collection, and two capital landscapes were shown by the Regent Street Polytechnic. The sketches from the Royal College of Art included several good landscapes and a modelled figure of Puck, of uncommon merit. W T W

REVIEWS AND NOTICES

Form and Colour. By L. MARCH PHILLIPS (London: Duckworth) 7s 6d net. — This is an illuminating book in the best sense of the word, and the theory it puts forward is so simple that the mind sets to work to modify it as one reads. For like most simple theories it involves a very sweeping generalisation. Briefly stated the theory is this: on the one side we have Colour representing the East and Motion, on the other we have Form standing for the West and Intellect. "Every spiritual impulse which has quickened the soul of man has come out of the East just as every practical invention or intellectual conception has come out of the West. Mysticism is as common place an affair in Eastern life as science is in Western. Form therefore is the art idiom of the West, Colour the art idiom of the East. By colour, however, the author does not mean colour unmodified by light and shade, but colour which has light and shadow in it as in stained glass or as (where the Eastern influence reaches the West) in the colour of the Venetian painters. Thus he places chiaroscuro on the side of colour, whereas others—e.g. Mr Roger Fry and his school—regard it as a corruption of colour and the Florentine school, under Leonardo's leadership, searched in it for the soul of Form. It is over this matter of chiaroscuro that we feel some difficulty in following the author, nor do we find in his theory any recognition of the intellectual use of colour, exemplified for instance, in the case of Whistler (we are not thinking of his Japanese mood), and also of the emotional employment of form exemplified in Rembrandt's etchings, and in fact in the etchings and drawings of many other European masters. But though the theory seems to break down when we examine it in relation to individual or personal as distinguished from typical art we feel that there is a nucleus of profound truth in it. The same things seem to have been said about the "Romantic and

"Classical," and we might think that the author had felt this himself and was putting a truth as old as the antithesis between darkness and light in a refined way. But no one would suggest that all romance belongs to the East. If we accepted the author's theory that colour and mysticism have come West with Christianity (which coincides with our feeling that Romance belongs to the Middle Ages) there would be little difficulty in accepting his theory as a generalisation. But we are still left with the difficulty that the character of much art, as to whether it is Romantic or Classic, is determined by individual temperament, that we have constantly in Western art an opposition of tendencies as real spiritually, and, as far as we can see, the same theoretically as the opposition that the author gives to East and West. But for its great suggestiveness, its power to promote thought, and to give us a desirable consciousness of the dual principles that are always seen to be opposed in art, we regard this as a book of altogether exceptional importance.

The Kaiser's Garland. By EDMUND J. SULLIVAN (London W. Heinemann.) 6s net.—The drawings of which the illustrations in this volume are reproductions were recently exhibited at the Leicester Galleries and have already been referred to in our notices of London exhibitions. In a preliminary note the author explains the origin of the title he has given them. Harking back to the Kaiser's visit to London he says "On one occasion I myself threw a bunch of roses into his carriage as he passed, driving in state to the Guildhall. The roses glanced down from the parasol of the Empress, caught his helmet, and grazed his cheek, and it is this little episode that suggested to me the title of my present bunch of drawings." In looking again at them we cannot help feeling that Mr. Sullivan is not in his proper element here. We know him to be a draughtsman of much refinement, but in some of these drawings one cannot fail to be struck by a certain coarseness of conception which ill accords with this estimate and at the same time greatly diminishes their potency as satires. In particular the frequent use he makes of animal types, such as the wild boar, the chimpanzee etc., to represent the enemy is open to objection, on artistic grounds, even if such symbolism is justified by actualities—and as to this the obvious criticism is that some of the misdeeds of which the enemy has been convicted far surpass in turpitude anything that can be laid to the charge of the brute creation. The most successful of the series to our mind are those in which he does not

resort to such expedients, as for instance *The Ungartered Blackleg*, *The Red Niagara*, and *Deutschland über Alles*.

The Theory of Beauty. By E. F. CARRITT (London Methuen.) 6s net.—In this essay Mr. Carritt writes with the advantage of exceptional familiarity with the literature of the philosophy of aesthetics. He reviews and compares succeeding theories of beauty from Aristotle to Kant, Schopenhauer, Nietzsche, and Croce, not omitting the judgments of our great English poets and painters. To obtain from his pages the utmost that they are capable of yielding would require a knowledge of the sources upon which he draws for his quotations almost equal to his own. But his book is not without something to offer to the lover of art unfamiliar with the philosophy of the schools but interested in the nature of his own response to beauty. The statements that the experience of beauty is an activity that it 'contemplates passion by means of expressing it in sensible form'—and that, therefore, it has been mistaken for the imitation of natural objects—will be accepted by any artist who is sufficiently introspective to have observed the nature of his experience in a moment of creative inspiration. That all beauty is the expression of what may be generally called emotion and that all such expression is beautiful—this is the essential point that emerges from Mr. Carritt's deeply thoughtful and sympathetic analysis of the authorities he has examined.

Etching and other Graphic Arts. By GEORGE F. FLOWMAN (London John Lane.) 6s net.—Only the first five chapters of this treatise are devoted to "other graphic arts"—pencil drawing, wood engraving, lithography, line engraving, &c. being briefly described therein while the bulk of the matter is concerned with etching. The author of whose work in this medium several examples were given in our recent Special Number on "Paris, Past and Present," studied under Sir Frank Short, to whom he dedicates this well printed handbook in which the technical processes, implements and materials employed by the painter etcher are luminously stated. By way of illustration there are numerous reproductions of prints and drawings by various artists, including the author, who is also represented by an original etching given as a frontispiece, and there are drawings of the implements employed in etching. A useful feature of the little book is a list of places in London, Paris, New York, &c., where materials can be obtained.

Edmund Dulac's Picture Book for the French Red Cross (London Hodder and Stoughton on

THE LAY FIGURE ON MEMORIAL DECORATIONS

"We were talking not long ago about the great opportunity which will be offered directly to sculptors," said the Man with the Red Tie. "Is there to be no chance for the workers in other branches of art?"

"In what way do you mean?" asked the Art Critic. "If there is really going to be an art revival, I hope that artists of all kinds will have a part in it."

"You hope so, well so do I," returned the Man with the Red Tie, "but what we hope is not necessarily what we ought to expect. Of course we hope and expect that architects will play a prominent part in future developments, but I should also like to see the painters and designers taking their share in the creation of a record of the great events in our history. But will the opportunity be offered to them?"

"I suppose they will make their own opportunities," broke in the Plain Man. "There will be lots of pictures directly of war incidents, I am sure that before very long the exhibitions will be full of them."

"And there, I suppose, it will end," sighed the Man with the Red Tie. "Some of these pictures, perhaps, will be bought for public galleries, a few more will be buried in private collections, and the rest—well, you know what happens to pictures that nobody wants."

I see what you are driving at. You think the easel picture is not a sufficiently permanent record," said the Critic. "You want something more lasting and more ambitious, something that will impress itself more decisively upon the public and that will be more monumental and therefore more worthy of the occasion."

Exactly. "You grasp my idea," declared the Man with the Red Tie. "I want to see the pictorial art used as seriously as the art of the sculptor for memorial purposes. I want to see our decorators working side by side with our sculptors in the glorification of our national sacrifices and achievements. I want pictures produced that will stand to our credit with future generations."

"You want a lot," laughed the Plain Man. "But where are you going to put them?"

"In every public building in which the business of the community is carried on. In every place in which the people come together for any public purpose," replied the Man with the Red Tie. "I want

the record to be all about us and to be constantly before our eyes."

"Mural decorations!" Is that what you mean?" cried the Plain Man. "What is the use of them? Who ever looks at them, and, if it comes to that, what men have we got, who can do them decently?"

"Lots of artists," exclaimed the Critic, "if you will only give them the chance to show what they can do. You cannot expect a great school of decorators to exist and flourish if you offer them no scope for the practice of their art, but provide them with the opportunities and there are plenty of men who will be equal to any demand you like to make on them."

"But I have always understood that the chief reason why there is no demand for mural decoration in this country is that wall paintings will not stand our climate," objected the Plain Man. "What is the use of spending money on things that will not last?"

"That is a lame excuse for the neglect of a very important branch of design," said the Critic. "There are technical processes available which are quite permanent and can be thoroughly depended upon. No, the real trouble is that in this country we do not appreciate the artistic importance of mural decoration and we do nothing to help on its development as a form of art practice—nothing, that is to say, comparable with what is being done in America, for instance."

"And my argument is that the time has come for a complete change in our attitude towards it, added the Man with the Red Tie."

"An argument which I sincerely endorse," agreed the Critic. "We have artists capable of doing the finest type of work, we have technical processes which will serve them admirably and which have borne well the test of experience, all we want now is healthy and intelligent encouragement from the people who have the right kind of influence. There are plenty of subjects available now for the most important memorial decorations, there are acres of wall space waiting to be filled. What a sin it would be to let such a special opportunity slip by."

"I do not see that it is any business of mine," grumbled the Plain Man.

"There you are!" cried the Man with the Red Tie. "It is not your business so I suppose some one else must attend to it. Put can't you make it your business, and see that it is carried out properly? Wake up, man! It is quite time you did some things for the good of art."

THE LAY FIGURE

THE STUDIO

WILLIAM CALLOW
PAINTER IN WATER-
COLOURS 1812-1905 BY
T. MARTIN WOOD

Callow's water colours will always stand out from the later water colour painting of his time because he outlived those who practised the system in which he was educated and sustained tradition in spite of the incoming tide of the modern style. When Callow himself began to feel the influence of the new ideas as to the handling of the medium it seems only to have confused his aim and brought about a deterioration in his art.

Callow was the most famous drawing master of his time, and that was a time when the master was more than one who gave a gentle guiding hand to the individual tendencies of the pupil. In those days the master tried to turn over to the pupil a recipe for every possible thing he might be called upon to draw or colour. The student began with exercises with the pencil in which, by its employment in given ways the effect of oak tree branches or willows or elm tree branches could be rendered so that there was no mistaking what they were meant for. In these drawings trees resolved themselves into types of trees, just as buildings into types of architecture or types of ruin. It was in 'composition' that there was most play for feeling. And indeed 'composition' in those days was a large part of picture-making—part of the composition of course being the dexterous sweeping wash that relieved a light sky by broad suppression of buildings or trees under one dramatically contrived shadow.

Such a style of drawing (for water colour in this sense was but an extension of the art of drawing pure and simple) discounted original and subtle observation and tended to accept one type of scene as beautiful to be represented and another as ugly to be rejected by the artist.

It is of this School that Callow is a representative master. He possessed great natural facility, and this was increased by his profession of art teaching. The spirit and merit of his water colour work is best appreciated by the study of his uncoloured drawings. For colour was often something added from memory as an

embellishment to these drawings. He applied an effect of colour to them which he thought suitable to the main lines of the composition.

He inherited from the age of Girtin and Turner a gift of extreme delicacy and precision in drawing which perhaps the world will never see so beautifully again. We have Mr. Muirhead Bone but for all that, the rivalry of photography has rather destroyed the mood of concentration in which sensitive and detailed representation can be performed with enthusiasm.

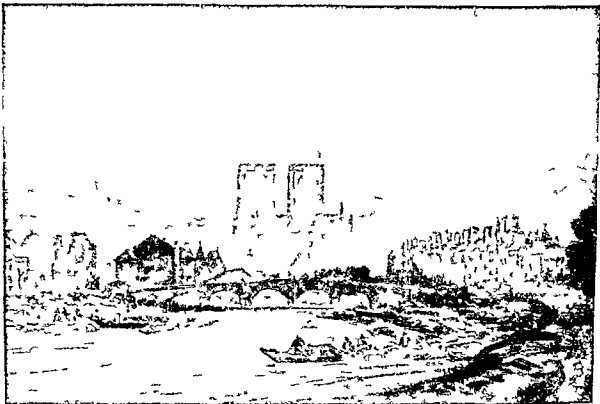
Upon his drawings Callow made a dramatic subdivision, light and shade. Any further detail was but a modification of this main division never lost. We may take Mr. Sargent's art in water colour as the very opposite of this system. In his work every shadow is assailed by clear reflected light every light owes its vivacity to the economy in that pure whiteness with which Callow would



WILLIAM CALLOW, RWS, AT THE AGE OF 86
(From a Photograph)



FISH MARKET ON THE QUAY FOLKESTONE
HARBOUR BY WILLIAM GALLOW RWS



NOTRE DAME DE PARIS FROM BERCY

BY WILLIAM CALLOW RWS

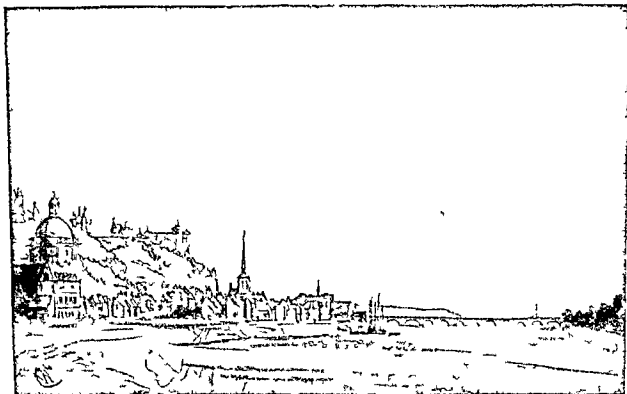
extravagantly illuminate the whole length of a street of buildings facing the sun

It is a very poor education for the appreciation of the vibratory charm of Sargent's art to accustom oneself to the skilful theatric use of light and shade upon which depends the effect of the most characteristic Callows. And it is a very poor education for the enjoyment of the beauty in Callow's art at its best to share Sargent's restless vision.

Callow was employing in the forties and fifties the equable and serene style that he inherited from an earlier school. He commenced with a very refined vision supporting his extraordinary skill, and if his art was eventually deteriorated by incoming influences which his sympathies would not permit him to understand it was also assailed by an enemy that has a special eye on excellent drawing masters—facility itself, when it outstrips every other faculty. In the later years of his long life, the tradition which had sustained him in his best work was barely remembered by the most old-fashioned collectors. We are but now finding our way back to it in that search for first principles which is the end of the end. When Callow died in 1908 he was ninety-six. He was as a boy assisting Theodore Fielding elder brother of Copley Fielding, in colouring prints in 1823 and

was an exhibitor at the Royal Society of Painters in Water Colours in 1838. He exhibited there thenceforward for seventy years unbrokenly.

Although he was exhibiting oil paintings at the Royal Academy after 1850 his reputation is secured to him by his water-colours. Drawings by his grandfather John Callow who was born in 1770 can be studied with the work of contemporary draughtsmen in the portfolios of the South Kensington Museum. When William Callow began to draw he started with the convent on that was employed by his grandfather and all the draughtsmen of the first part of the nineteenth century. The broad definition of trees in which their shape is made clear by always shading them on one side was easily emphasised by a simple but comprehensive wash of colour. There are in the Victoria and Albert Museum at South Kensington a series of water-colours done in 1812 of scenes in Hyde Park and Regent's Park, in which this simple recipe for an atmospheric topographical drawing is carried out with the greatest art. The vision is extremely refined. Nothing could be further removed from the commonplace into which such a style would decline in the hands of the amateurs of whom there seem to have been more at that time than there are even to-day.



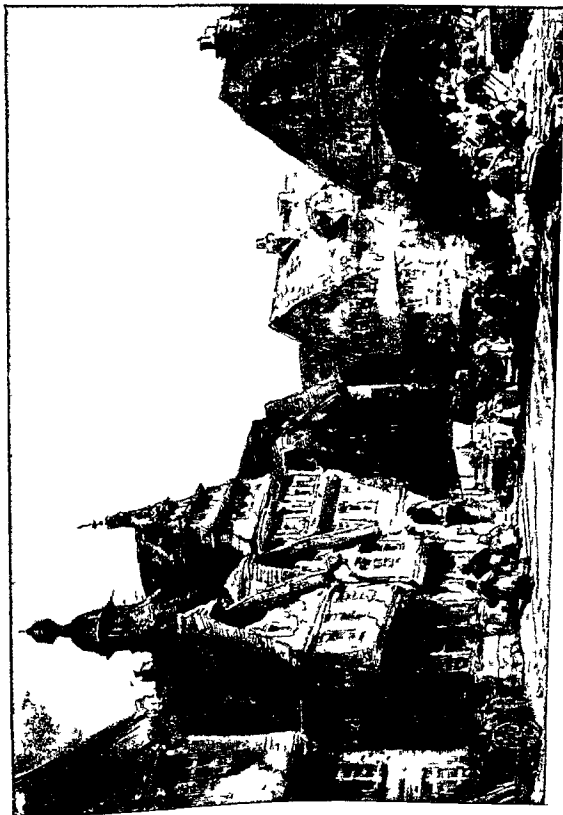
* SALMUR LOIRE (1835)

BY WILLIAM CALLOW, R.W.S.

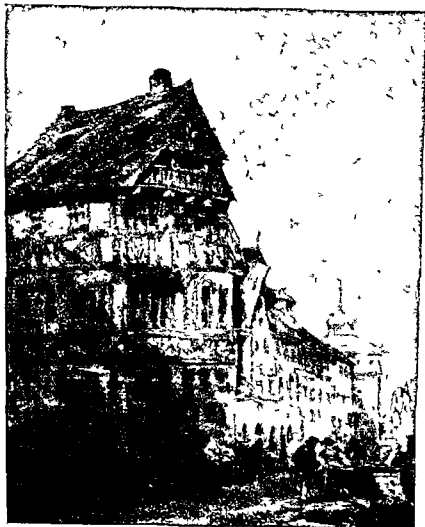


* VENICE (1865)

BY WILLIAM CALLOW, R.W.S.



GIESSEN ON THE LAHN
BY WILLIAM CALLOW RWS



'ST. REMBERT'

BY WILLIAM CALLOW, R.W.S.

These drawings are at present kept together in a portfolio, as a set, but there is at least one included among them, to which the Museum authorities have given the date of 1842 when the series was undertaken that was either added by Callow later, in the style of the series, or corrected. No. 13 in this portfolio is a case in point. The trees in the middle distance of this sketch are as unlike the treatment which the artist employed at that time as anything can be. They are blurred

sense, we have of the scene represented, as an experience—an experience which the artist seems able to communicate to us with all its freshness in it. This might quite well be done and is done in all Callow's most notable work by an artist representing his subject from memory. When an artist lifts his eyes from his subject in nature that he may watch his hand he is already committed to memory. For the sake of the greater care which can be given to some of the manual part may be deferred

hand as a draughtsman "was so steady that he never required, even in his most elaborate subjects, to remove a line once he had drawn it." In the same essay we learn that in his many sketching tours, with the exception of the first one in 1836, the artist confined himself to pencil work. "Besides filling numerous sketch books he was in the habit of making detailed pencil drawings." "It was his practice to execute all his finished paintings in his studio from these pencil drawings. He had such a wonderful memory for colour that he was enabled to depict the scenes which he had sketched years ago with only the aid of his black and white drawings.

We are here let into the secret of much that is inexplicably boring in Callow's later art. The thing that gives us a vivid sensation of life in the case of a Sargent water-colour, even when his shorthand is in places obscure, is the



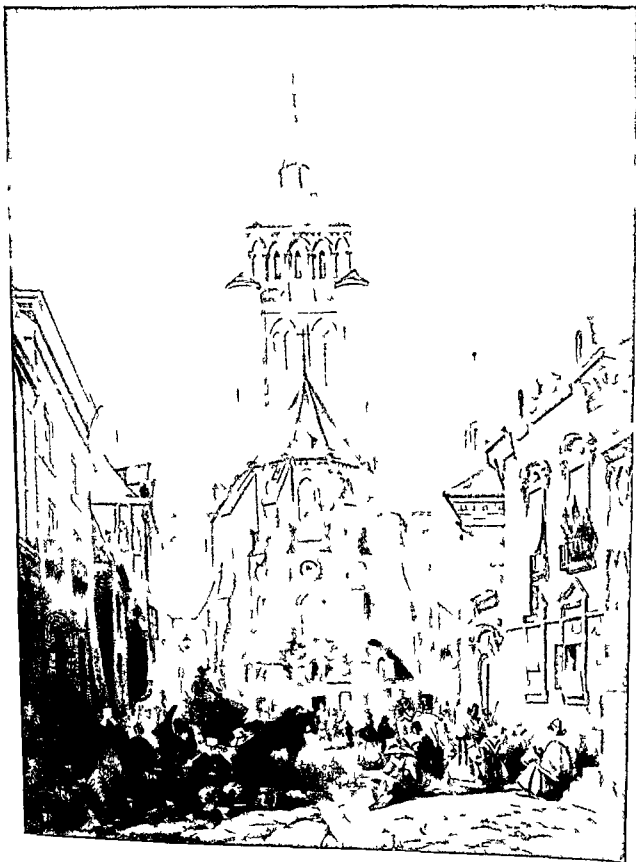
"WATERFALL IN HYDE PARK" (1842)

BY WILLIAM CALLOW, R.W.S.



"VIEW IN KENSINGTON GARDENS" (1842)

BY WILLIAM CALLOW, R.W.S.





"MILL ON THE SCHELDT, NEAR
ANTWERP: MOONLIGHT" (1859)
BY WILLIAM CALLOW, R.W.S.

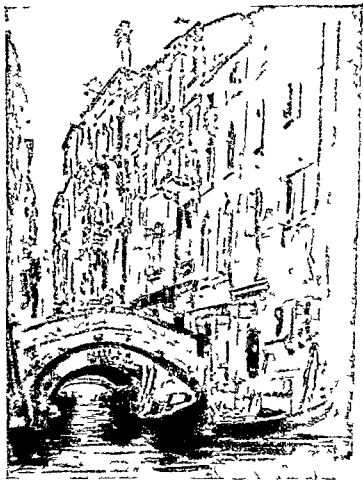
method that the ever imperceptibly changing conventions of art must in the lapse of such a time bring about, as well as by any modification in the inherent character of the artist's mind. As time went on Callow becomes ever increasingly the mere picture-maker, and he is brought to rely more than ever upon the enemy of all art—the sense of the picturesque. For the sense of the picturesque is the sense of what a preceding artist would have made of the subject. It begins to work evil in the eyes of a painter when it no longer ennobles his vision of nature when it demands blindness to everything in nature which will not fit into a formula for representation which has been adopted for convenience.

All Callow's work can be broadly divided into that which is alive, sensitive and refined and that which is tiresome and sometimes common. When Callow is spoken of as a master of outstanding importance in the history of water colour it is the Callow with the fresh vision and instinctive touch, the Callow whom we find in the work that reflects his enjoyment of nature of new scenes and romantic architecture. We lose sight of this Callow altogether in many of the set pieces that he prepared for the market.

It is not a question altogether of dates, though it is of course through the forties, fifties and sixties that we get the most directly treated and interesting of Callow's water colours. Consideration for market success without conscious violation of the principles expressed in his best work seems to have caused the marked differences in quality of pictures of the same date. He was the master of a style inherited. In approaching Nature his perfect training gave him a beautiful address. But when he ceased to court Her he lapsed into dullness.

But in spite of lapses Callow continued to handle water colour as if he was thinking in it for so many years that the whole record of his long vital period runs like a backbone through the art in the nineteenth century. The use of the medium was being fundamentally altered by one artist after

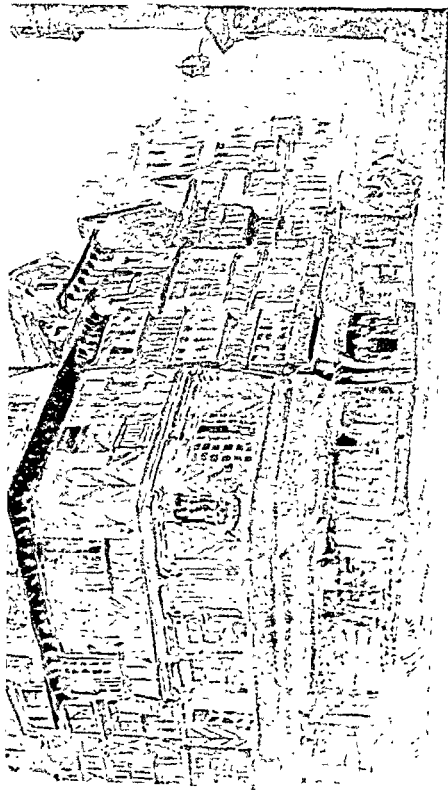
another in his time. There were moments when the peculiar qualities of water-colour seemed in danger of being forgotten altogether. But Callow remained through everything a purist in style. He never lost in slipping or by employment of body colour or in any other way a deep feeling for the natural quality of water colour. If it is possible for the moderns to revive this quality, if the sense of the true properties of water colour is as acute in them as in the founders of the art in England and if we are conscious of a principle unifying all the diversity of effort and experiment which characterised the age in which Callow lived it is largely because his own art establishes a continuity between succeeding schools and affords a meeting centre for extremes of method. Water-colour was first employed as a tint to supplement drawing. The method by which drawing is inferred by manipulation of colour was developed in Callow's time.



CANALE MARATTARIA, VENICE (1871) BY WILLIAM CALLOW, R.W.S.



"INTERIOR OF WHITBY ABBEY."
BY WILLIAM GALLOW. R.W.B.



*(By contract of Messrs. Bignon & Phillips,
1st Engineer Civil)*

"OLD HOUSES, NANTES" (1856, UNFINISHED)
BY WILLIAM CALLOW, R.W.S.

MODERN BRITISH SCULPTORS SOME YOUNGER MEN

REFERENCE will be made in this article to the work of some of the younger men who have made sculpture their lodestar. These artists are mostly young in years, but they are grouped under this heading more in the sense that their masterpieces probably, are yet to be created. They have all achieved distinction to a greater or lesser degree but their lives are still before them and much may be expected in the years to come.

It is fitting that mention should be made of the limitations which affect a full consideration of the rising school of sculptors. So many have departed from their chosen walk in life to take a share in the all absorbing events of the day that it would not be fair to enter into any comparative analysis of the work done in the past decade.

Those who remain are not less loyal, of course and they would be the first to wish that precedence should be given in the thoughts of the public to those whose names appear in those magic lists under the title 'British Artists serving with the Forces'. And while on this subject it may be wondered whether in the future there will be reflections of the war in the work of our soldier artists who like their great predecessor Michelangelo have adapted themselves to new tasks directly opposed to their former peaceable vocations. One learns from the letter of an erstwhile architect that the mysteries of bricklaying have been solved at last so far as he is concerned through his experience in manipulating sandbags. Will some of our sculptors return from the trenches enlightened in regard to some of the problems of their latent craft?

Sculpture is a neglected art, not by artists them-

selves for there is no lack of men filled with the right ideals but by the public. To the majority of people, unfortunately this most beautiful and substantial art exists only as an accessory to architecture or as a means of occupying spaces at street corners and in parks. Such monumental work causes the ordinary patron of art to consider sculpture as beyond his province. It is overlooked that sculpture also plays an important part in the decoration of the home. A bronze will yield as much if not more pleasure than a water colour sketch or an etching but the fact is not appreciated fully. As regards cost the expenditure of less even than five pounds will secure an object of beauty by a sculptor of repute, and this sum is not too much to ask from hundreds of visitors to exhibitions. It is for the young men to cultivate such potential buyers, who would become enthusiastic if they were only initiated into the sculpture



"GRIFF"

BY C. WEBB-GILBERT

habit. The suggestion may be offered that small bronzes with a practical as well as an ornamental purpose might be exhibited more frequently instead of those of a purely ideal character. I rémuet did not disdain to design a *smoker's ash tray* which was 'published' at a price within the reach of almost all householders, and one of the greatest modern sculptors in England, the inspiration of every student, was not too proud to turn his thoughts to the modelling of a biscuit tin. That is the right spirit in which work of all kinds should be undertaken especially by those who are on the threshold of their careers and are able to produce for a smaller recompense than is possible in the case of men who are surrounded with the expenses of fame and position. One is thankful to know that at the present moment at least one young artist and an appreciative patron are working together in this way, the patron having proposed and the sculptor having accepted a commission for a motor car mascot in bronze. Such enterprise in securing beauty at the helm is worthy of emulation.

The sculpture of the present day is more remarkable for its traditional character and technical merit than for its novelty in design. This is a point in its favour, for the classic ideal has survived through the centuries and maintains its unassailable prestige. All the efforts of revolutionists have failed to undermine the principles evolved by the men of old and the more one sees of attempts to set new standards the less convincing are the results. There is often something to admire in the ingenuity displayed but as regards form the appeal is wanting in force. This modern observance of the established canons of art is due to some extent to facilities for travel and in consequence, to the realisation of the grandeur of ancient conceptions in marble and bronze. But judicious selection enters into

the appreciation and adoption of past motives, and it would be quite possible for students in their pilgrimages to take note of less worthy objects of art. The fact that a long succession of travellers of every temperament have returned from Egypt, Greece and Italy with similar views on the monarchy of art is sufficient evidence of unique qualities in design and execution. Modern sculptors, however, more than ever take the true inspiration of such work without imitating it in the manner of their forefathers.

Mr C. Web-Gilbert whose *Grief* is illustrated on page 19, is the nearest approach to a sculptor pioneer possible in these days of almost universal opportunities for learning the essentials of craftsmanship. He is an Australian but has been in this country since the summer of 1914 his arrival being timed unfortunately in the light of the international events which happened soon afterwards.



'GRIEF'

BY S. M. WIENS



"LOVE AND THE VESTAL"
BY S. NICHOLSON BABB



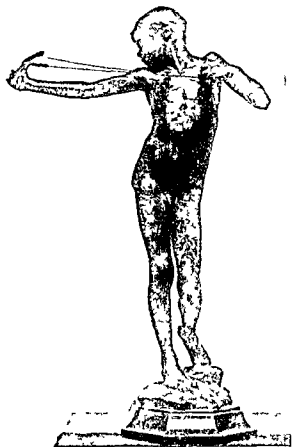
"BOY AND FRUIT" (GARDEN FIGURE BRONZE)
BY F. A. BLUNDSTONE

His ideas of further travel had to be readjusted but he finds some consolation in the museums and schools. To one who is practically self taught, and who in default of facilities for casting was compelled to set up his own foundry in Melbourne the possibilities of London are unfathomable. In spite of handicaps he succeeded in establishing a sound reputation before leaving his native place and the development of his art will be watched with interest. He is at present engaged on a marble bust of Sir George Reid, G.C.B. his previous work in this direction including busts of Lord Carmichael and Sir Edward Holroyd. The dignified figure of *Grif* is part of a memorial to the late Sir Samuel Cullott, first Lord Mayor of Melbourne. Mr Web-Gilbert occupies himself of course, with imaginative work his theme at the moment being a fine Bacchanalian group.

The work of Mr S Nicholson Babb always has a pleasing freshness and it is satisfying whether on a small or large scale. Mr Babb is one of the few sculptors who have had an opportunity to turn their powers to the design of something of direct value to the community, namely a lamp-post. Would that the civic authorities took more pains to erect similar objects of usefulness and beauty! As a matter of fact this decorative lamp standard (in the Horse Guards Parade near the Foreign Office) was not the outcome of municipal enterprise but it arose through the means of a fund associated with the deathbed wish of Lord Leighton. In other ways Mr Babb is known by his outdoor sculpture in London, notably by some figures on



"THE SLAVE GIRL"
(MUNGO PARK MONUMENT SELKIRK)
BY T. J. CLAPPERTON



"THE CATAPULT"

BY W. R. D. DICK

the Victoria and Albert Museum. He is a native of Plymouth, proceeding from the Technical School there to the Royal College of Art and from thence to the Royal Academy Schools, where he secured the Gold Medal in 1901. Since then he has done much excellent work, his *Lore and the Vestal* (p. 21) being a typical example. One of his small pieces, *Pro Patria*, has been bought recently by the Queen, and his memorial to Captain Scott, one of the latest additions to the monuments in St. Paul's Cathedral, was illustrated in a recent number of this magazine.

Mr. Richard Garbe is widely known not only as a sculptor but as a teacher of modelling and carving at the London County Council Central School of Arts and Crafts. His work in connection with architecture includes groups on Thames House, near Southwark Bridge, and the medieval and modern compositions still in progress for the Welsh National Museum, Cardiff. Intensity of expression is apparent in his designs, for example in *The Man and the Masks* (p. 25). Here is a figure embodying thought and concentration.

A group with a similar depth of meaning is *The Ecstasies*, in which a man disputes ascendancy with an Egyptian Sphinx. It was Mr. Garbe's first big work and it gave him a secure place among the rising men of his generation. His relief, *Youth and the Shadow* (p. 24), is full of grim significance. Among his works with a more tender sentiment one remembers his *Mother and Child*, a group with admirable intentions and due fulfilment.

Oil paintings and pastel drawings form part of the work of Mr. S. M. Wiens, but sculpture is his favourite means of expression. In the latter category several interesting productions will be remembered. First of all there is the *Girl and Lizard* (p. 26) purchased by the Chintrey Trustees from the 1907 Academy and now in the Tate Gallery. It was a difficult pose to treat successfully, and the fact that the artist was able to perfect



"THE ACT OF IMAGINATION"

BY F. A. BLUNDSTONE



YOUTH AND THE SHADOW
BY RICHARD CARBY

his design is a tribute to his gifts. Another work of importance is *The Metamorphosis of Daphne* shown at Burlington House in 1913. It is a decorative figure about six feet high, the head and shoulders being in marble and the remainder tapering down to suggest the legendary laurel tree being in alabaster. The effect is exceedingly rich and the difficulties of composition have been overcome with marked ability. The illustration of *Perdita* (p. 20) gives a good idea of the character of another pleasing conception in marble.

It is natural that in writing of Modern Sculpture one should turn to the Royal Academy Schools for evidence of progress. In this department of art the work produced certainly holds its own if it does not surpass that drawn from other centres in any part of the world. The opportunities for study and travel offered by the Royal Academy are so

considerable that the Schools are naturally a Mecca for ambitious students who often have gone quite a long way on the road to fame before becoming Probationers at Burlington House. Our illustrations to this article include work by the last five winners of the big prize, and taking them in sequence it is clear that the high standard of contemporary times is being maintained. Last year the usual competition was suspended on account of the war.

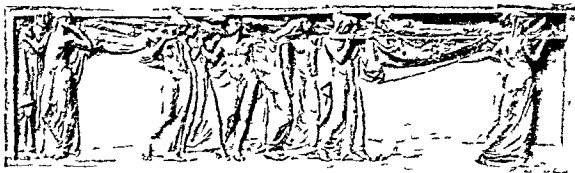
Since Mr. T. J. Clapperton won the Gold Medal for Sculpture at the Royal Academy in 1905 his work has been important and interesting. One remembers particularly some of his negro figures for the Mungo Park Monument at Selkirk, and when his work for the National Museum of Wales is completed it will prove a striking contribution to modern sculpture. Among his smaller



SALAMIS—THE MOURNERS
BY ALFRED DIXTON



THE MAN AND THE MASKS
BY RICHARD GARBE



TRAGIC PROCESSION (DETAIL OF SHAKESPEARE MONUMENT)

BY CHARLES WHEELER

imaginative compositions, *The Aelfie* was in the recent exhibition at Messrs. Warrings. A statuette by him of Robert Louis Stevenson drew praise from that discerning critic Mr Edmund Gosse.

Mr F V Blundstone who won the coveted Gold in 1907 was born in Switzerland of English and French parentage. His early studies in art took place at Ashton under Lyne and being specially interested in animals he was often to be found at the Manchester Zoo. While there still in his teen he took a cast of a dead lion and this work brought him into contact with Mr Herbert Dicksee who has ever since been a good friend to him. Migrating to the Metropolis Mr Blundstone studied at the South London Technical Art School and at the Royal Academy where he won various prizes from 1904 onwards. Following perhaps the advice of Sir W B Richmond in one of the

Academy Lectures in 1906 he travelled in Egypt as well as in Greece and Italy having as a companion the Gold Medallist for Painting the late Mr Francis Crisp who gave up his life for his country in the present war. Mr Blundstone is assistant to Mr Gilbert Daves in the Modelling Department of the Sir John Cass Technical Institute. His *Boy and Fruit* (p 22) a bronze figure for a garden is one of the best of those chubby figures which have been produced in recent years and *The Age of Imagination* (p 23) is altogether charming. *Aviation and the Drama* a group in silver modelled by him was presented by members of the Green Room Club to Mr Robert Loraine.

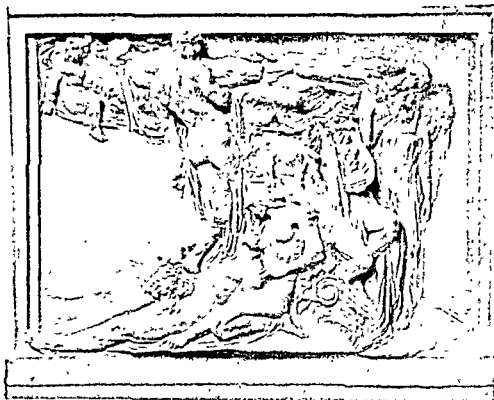
The next winner of the Gold Medal (1900) was Mr Alfred Burton whose *Salvius—The Mourners* is given on p. 24. The subject is rendered convincingly with the dramatic touch which



GIRL AND LIZARD

(To the Gallery Chantrey Purchase 1907)

BY S. M. WICKS



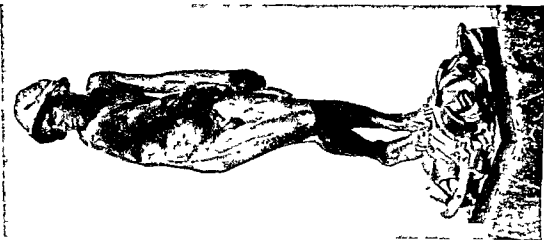
THE YEARNING FOR THE IDEAL

BY CHARLES WHEELER



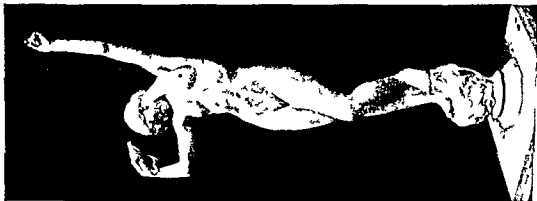
"THE WATERS OF FORGETFULNESS"

BY CHARLES WHEELER



BY JOHN ANGEL

DAVID



"FAIR"
FIGURE FOR A ARDEN FOUNTAIN
BY GILBERT EDWARD



BY JOHN ANGEL

"MAINTAGE"

Modern British Sculptors

Mr Buxton can impart so well. His *Attens*, also inspired by his travels, was a notable composition being an allegorical group representing the spirit of ancient Greek sculpture musing over a miniature figure of Theseus before bestowing it on a youthful and modern aspirant to fame. Another memorable work is the *Isidell's* shown at the Royal Academy in 1912, it is a poetic realisation of the well known lines by Keats. Mr Buxton, who is a Londoner by birth, has done a great deal of architectural carving both before and after his studentship. He has recently been engaged on the sculpture in the Congregational Church at Westcliff near Southend.

Mr John Angel has also risen from the ranks of carvers, and was technically skilled before he entered the Royal Academy Schools. He was a prize winner right through, and there was no surprise when he won the Gold Medal. That was in 1911 the year when owing to the sweeping successes of the girl students Sir L. J. Poynter referred somewhat caustically to the 'slackness' of the men and to the tarnished honour of his own sex. But no girl has ever won the "Gold" for Sculpture and even in that year none could challenge the supremacy of Mr Angel. Like Mr Blundstone, Mr Angel, who was born at Newton Abbot, was a student at the South London Technical Art School under Mr W. S. Frith, before proceeding to the Royal Academy Schools. His statuettes show considerable resource in design, and his larger works, such as *The Appeal*, are conceived sturdily.

Last on the list of Gold Medallists at present is Mr Gilbert Ledward, the successful student in 1913 in which year he also won the first Scholarship in Sculpture of the British School at Rome. Owing to the outbreak of war Mr Ledward was only able to spend nine months in Italy instead of three years. Since his return he has been engaged upon the *Crucifixion* (page 31) which is part of a Calvary memorial erected in the churchyard at Bourton on the Water in Gloucestershire. It is based on the

traditional stone crosses in the locality, and it is penetrated with simple dignity and reverent feeling. Mr Ledward, whose father was a sculptor, was born in Chelsea, and for a time was a student at the Royal College of Art.

Another of Professor Lantieri's pupils who still enjoys the benefits of association with the master is Mr Charles Wheeler, a native of Wolverhampton. His work includes the reliefs illustrated on pages 26 and 27, one of which *The Waters of Forgetfulness*, was seen at the Royal Academy last year. These works show unusual promise in design and will be followed no doubt by others still more important.

Mr W. Reid Dick, R.B.S., has established a good reputation in the south as well as in Glasgow, where, until 1907, he studied at the School of Art. Since his migration to London his work has been seen at the Royal Academy and elsewhere, notable examples being *Femina P'trix* now in the New South Wales Art Gallery, *The Catapult*, in the Bridford Art Gallery (page 23), *The Kelpie*, and *The Joy of Life and Silence*. He was one of the first members of the profession to join the Army and for some months now has been at the Front with the Royal Army Medical Corps.

ALFRED YOCKNEY

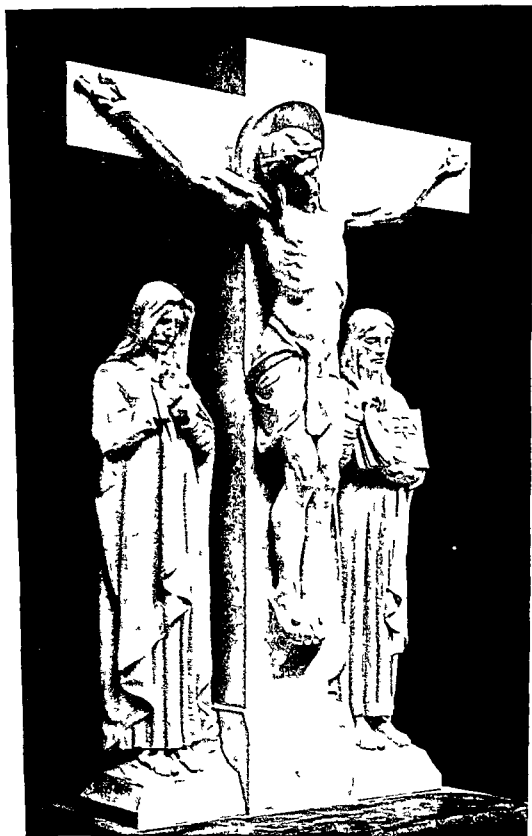


THE KELPIE

BY W. REID DICK



SILENCE FIGURE FOR A TOMB
BY W R LID DICK



THE CRUCIFIXION' DLTAIL OF MONUMENT
IN STONE BY GILBERT LEDWARD

PAINTINGS BY MISS I L GLOAG, ROI

Most people are familiar with that story of the well known artist who, when importuned by an inquisitive dame regarding the medium with which he mixed his paints, replied "Brains, Madam, Brains!" Had one to answer a similar query concerning the work of Miss Gloag, whose pictures form the subject of this article, one would feel tempted, paraphrasing this retort, to answer in somewhat the same strain, "Vitality, Sir, Vitality!" For indeed a sense of liveliness and vigour characterises all her work, giving to it an appeal which cannot pass unnoticed. Furthermore to this artist, I think I am right in supposing, the self imposed eleventh commandment must be, not the generally accepted addition to the Decalogue, a caution against being found out (for there is no skeleton in Miss Gloag's artistic cupboard), but rather an injunction at all costs to eschew dullness.

In all her work one conceives her to be moved by a distinct purpose, and animated by such fervour and energy that the natural result is the achievement of something extreme, either good or bad in art. It may be that she has sometimes perpetrated a bad picture, has failed upon occasion, completely, but it would be a surprise to find her painting anything merely mediocre or commonplace.

The pictures here reproduced belong entirely to, as it were, a second phase of her work, and to a more individual and characteristic manner which one has come to recognise as belonging to this artist. At first her preoccupation would seem to have been with subjects and with a manner that partook somewhat of a kind of later pre-Raphaelitism or even had some affinity with the art of Watts. In earlier works may be found a predilection for subjects of a mediæval character. Among such for instance is *Four Angels round my bed* which

has interesting features of composition, but better works were such as *In the House of Simon the Pharisee*, and a cleverly painted *Pandora*. But in all her paintings as they may be seen to-day on the walls at the exhibitions at Burlington House at the International and the Royal Institute of Oil Painters, or the "New" Water Colour Society, of both of which last Miss Gloag is a member, there is a modernity both of subject and of treatment, and in particular one ventures to think, of colour, which must no doubt have engaged the attention of many other visitors to those exhibitions besides the writer.

When we speak of art as *modern*, however, the term is one that demands some amplification. Miss Gloag's pictures are modern in the sense of sharing in the character of so much among good contemporary painting in being, if we may coin the term, a kind of "Searchlight art" — an art that is very penetrating and illumines brightly the object upon which it bends its rays, but which, limited in its scope, has no power to pierce the shadows, that



MISS "

OIL PAINTING BY I. L. GLOAG



indeed through the very brilliance of its effect upon the parts it strikes it leaves in an obscurity the more profound by comparison. Much among the work of contemporary painters seems to partake of this character of selecting for a fierce analysis some special aspect a specialisation such as has to some extent become inevitable in our complex civilisation and a consequent and contrasting neglect of the rest.

With all its robustness with all its excellence of painterlike and draughtsmanlike qualities there is something a little restless a little tinge of dissatisfaction which occasionally betrays itself in Miss Gloag's work as though she was admitting that although she may have said in any particular picture all that she meant to say, while she may have expressed all that the momentary exigencies permitted of being expressed she knows and feels that all is not there.

But we do not blame a war correspondent because he does not also happen to be a poet, and we have no possible right or reason to censure a painter for what he or she does not give us. Let us try whilst we enjoy to appreciate to the full what has been accomplished so that our enjoyment and our interest may be the more complete and the more truly understanding.

In all the examples of Miss Gloag's work here illustrated, and indeed in all it has been the writer's lot to see from time to time in various of the exhibitions three cardinal traits are revealed—sureness of drawing directness of touch and a marked ability in the handling of paint. These three characteristics not by any means universally encountered together in modern work reveal the artist as confident of herself and it was the recognition of these qualities that prompted the remark made above as to the non-existence of a skeleton in her artistic cupboard. This is indeed only what one could expect to find in an artist whose studies have comprised work at the Slade at South Kensington and in Paris. Then also in many of her pictures there is to be found an evidence of a non-scurship of a delight in beautiful old things examples of furniture rich brocades fine carving marquetry and rare craftsmanship of all kinds. Fine workmanship surely appeals strongly here and in her own branch of art Miss Gloag evinces a sound and able craftsmanship. Indeed if we have a bone to pick with her—and she would be the first to be impatient of any writing about her art that should only eulogise—it is that the fine way in which she handles her paint transcends upon occasion the merit of the subject *per se*. At the

same time let us not ignore the fact, incontestable in art that it is most often the manner of treatment—the quality of the draughtsmanship the fine play of contrasting light and colour—that makes the subject and whether it be some exquisite vase or an old cracked teapot a lovely woman or a misshapen dwarf matters not a whit provided that the genius of the artist has depicted it with clear insight and a mastery of touch.

Had one to label the work here reproduced one would be tempted to speak of it as Realism. Not a Realism such as for instance that of Zola which has caused the term to become to some extent debased and to imply an insistence upon unlovely facts but rather a healthy desire to enjoy the material aspect of things, to take things as they seem to analyse mayhap but with something of a detached and scientific mind which despite its utter frankness contains no elements to offend.



THE YELLOW COAT

BY I. L. GLOAG



(Musée du Luxembourg Paris Ed 11nd Davis Gift)

1860, BY I L GLOAG

even the most susceptible. And this aspect of Miss Gloag's work seems to be very evident in her treatment of the nude. To one who obviously delights in tackling painters' problems, the nude makes an appeal such as always mystifies a little those to whom it represents merely an undressed person. To paint, shall we say, a nude model upon a couch with draperies and silks whose colours contrast yet harmonise with an infinitude of delicate and subtle reflections upon the bare flesh and to render with the same pigments and the same brushes the one with the texture as of inanimate stuffs, the other alive and warm with the blood pulsating beneath the skin—here is the problem which calls forth all the painter's skill and mettle, and in painting which, if sincere, he is entirely oblivious of the fact that the finished production may contain elements to disturb the susceptibilities of the lay observer.

No one ignores the fact that the Paris Salons, for instance, always contain a number of works painted with the vulgar object, undoubtedly, of shocking or of appealing in an unworthy way to the ordinary visitor, but paintings of this character are almost invariably devoid of real artistic merit.

But no matter how frank, how literal may be Miss Gloag's painting of the nude, it could never partake of this vulgarity, and her work of this kind has always the forceful appeal, the robust naturalness given it by the sincerity of its conception and the technical accomplishment of her painting of flesh. As examples take the picture, now in a public gallery in New Zealand *Bacchante and Fauns*, with its echo of Rubens, or the perhaps more completely characteristic *East and West*, with its clever and amusing contrast of the finely painted back of the brown skinned model with the white bull-dog and the brilliant lemon yellow and the red notes in the background, and remark with what ability and simplicity the artist has rendered the texture and quality of the skin. Another picture, *Joy with his Fingers ever at his Lips, bidding Adieu*, which was at one of the recent Royal Academy exhibitions is also notable for the painting of the little nude *gamin* like figure by whom the artist typifies the elusive joy.

In water-colour, too, Miss Gloag has painted many admirable variants of this theme, enjoying the attractive contrast between the flesh tones and the colours, gay or richly sombre, of draperies and



"EAST AND WEST"

OIL PAINTING BY MISS I L GLOAG



HE AND SHE

WATER COLOUR BY I. L. GLOAG

brocades. One of the finest of her works of the kind, a truly superb piece of flesh painting, was an oil which visitors to the International last Spring will remember, entitled *Roman with Puppets*.

Among the interesting series of paintings brought together by Mr Edmund Davis as his gift to the Musée du Luxembourg in Paris, there is a thoroughly characteristic example of Miss Gloag's work. This, entitled 1860, is here reproduced, and affords an evidence of that connoisseurship to which reference has already been made. *The Yellow Coat*, illustrated on page 34, is a work in somewhat the same vein, though here there is no historical evocation, but rather a kind of *fin de siècle* modishness, even a little touch of contemporary eccentricity in the way the hat obscures

the upper half of the face. But the painting of the dress and the solidity of the drawing court examination, and while in its smartness it recalls perhaps such work as Boldini's, there is no mere satisfaction with a superficial *chic*. The portrait of a girl and her dog *Ming*, which was a prominent feature at the last exhibition of the Institute of Oil Painters, is jibbed in with strong staccato brush strokes, and has that feeling of restlessness which at times is evident in the artist's work. Though here, again, with no parade of draughtsmanship, but even a touch, as it were, of disdun for care and fineness, there is nevertheless a sureness, a suggestiveness of drawing that makes it satisfactory despite the summariness of the treatment.

In the water colour *He and She* the same brusque handling obtains, but what could be more typical, more complete in suggestion or more dexterous in modelling than, in particular, the face of this coster girl or the hand of her "bloke" as he holds the reins of the barrow in

which they drive out aplensuring?

Two illustrations of flower pieces, *Some Nasturtiums and other Flowers*, and *A Bunch of Flowers*, the latter bought by the Scottish Modern Art Association, complete the tale of the reproductions. And though it is only in imagination that we can see the wealth of rich and brilliant colour which her subject has afforded the artist the occasion of arranging on the canvas, we may appreciate the sense of design, and that hint of Oriental opulence which, while perhaps it robs the blossoms of their tender grace and sweetness, gives them by way of compensation, a rôle in a sparkling scheme of most rich and glowing colour.

It is a fashion at present to rave about colour in a somewhat abstract manner, to regard it as dissociated from form. Hence, one presumes

comes so much mere slopping of often interesting colour over unsatisfactory draughtsmanship. In Miss Gloag's art, with all its individuality and modernity, there is the pleasant insistence of good drawing, a sincere and trained appreciation of form, which lying always beneath the fresh and brilliant colour she affects gives a refreshing solidity and definiteness to her able work.

ARTHUR REDDIE.

LONDON PAST AND PRESENT

THIS Special Winter Number of *THE STUDIO* will be ready in a few days. Innumerable books on London have appeared from time to time, but the Editor is presenting to his readers a record of the architectural and topographical beauties of the great metropolis such as has never before been attempted. In the preparation of this work he has received the valuable co-operation of many distinguished artists whose drawings, etchings, and lithographs of London represent the most notable phase of their art. In addition there will be reproduced a selection of old drawings and prints showing London as it was during the earlier centuries, while a special feature will be illustrations of some of Mr John Thorp's wonderful models of London before the Great Fire of 1666. The letterpress will be contributed by Mr Malcolm C. Salaman, who has intimately studied the various aspects and historical associations of London.



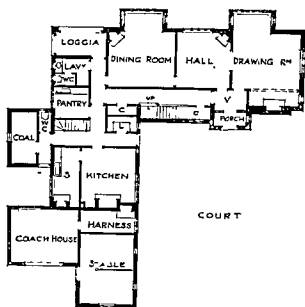
"A BUNCH OF FLOWERS" OIL PAINTING BY L. GLOAG
(See *The Modern Art Association*)



"SOME NASTURTIUMS AND OTHER FLOWERS"
OIL PAINTING BY L. GLOAG

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

WITHIN easy reach of London, especially for all who can afford to keep a motor car, and at the same time delightfully rural the region of Walton on the Hill has in recent years attracted many residents who have been quick to take advantage of the facilities offered them of having houses erected to suit their own tastes. Unlike some localities on the outer fringe of the metropolis, where estates have fallen into the hands of speculative builders whose chief aim seems to have been to put as many houses as possible—usually of the suburban villa type—on an acre, thus sacrificing whatever rural character they possessed, the land round about Walton has in almost all cases, we believe, been allotted for building in such way that congestion is precluded. Then there is a wide area of heath and a golf course which has attracted many devotees of the royal and ancient game to the neighbourhood—prominent among them being the Minister of Munitions, who, as is well known, has a residence there. Mr Lloyd George's house was designed by Mr Morley Horder and has already with various other houses in the district designed by him and other architects, been illustrated in *THE STUDIO* YEAR BOOK OF DECORATIVE ART. A more recent example of



HOUSE AT WALTON-ON-
THE-HILL, SURREY

P. MORLEY HORDER,
ARCHITECT

SCALE
FEET 0 5 10 20 30 40 50

Recent Designs in Domestic Architecture

Mr Morley Horder's design is shown in the illustrations on this and the preceding page. The house is of the cottage type and the walls are built with ordinary stock bricks, a portion of the upper part being tile hung with old tiles to match the roof. A reference to the plan will show the accommodation on the ground floor, with living rooms of comfortable dimensions placed on the sunny side and the service apartments, stable, etc. in an annexe at right angles to this part of the house. The appearance of the house on the garden side suffers somewhat from the newness of the grass bank, and would be improved by a proper retaining terrace the provision of which is under consideration.

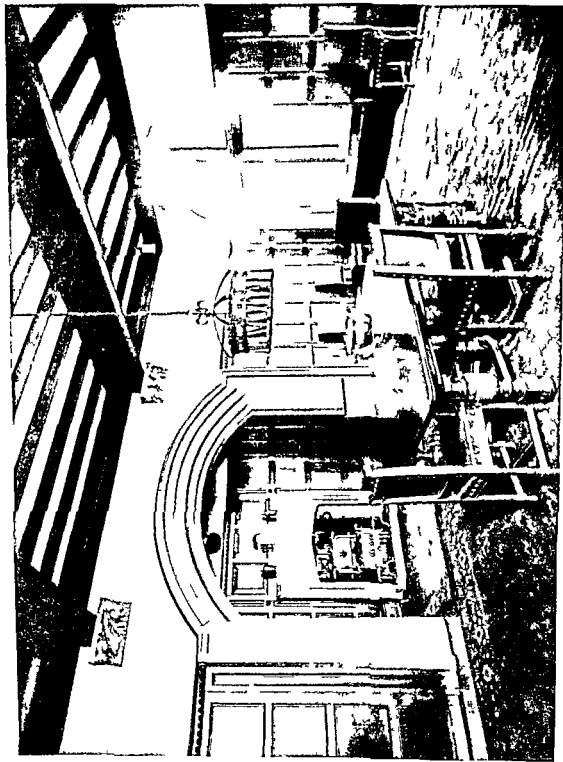
A brief reference to 'Benefrey' was made in a recent issue in which the architectural exhibits at the last exhibition of the Royal Scottish Academy were reviewed and in part illustrated as one of the two houses by which Mr W. Hunter McNab, F.R.I.B.A. was represented. The house is situated at Pollokshields, a suburb of Glasgow, and externally is faced with light-coloured freestone.

The roof being covered with Elleswater green slates having a stone ridge finish. In regard to the internal treatment great use has been made of stone as will be seen from the illustration of the dining room opposite. All the public rooms, as well as the entrance hall, have stone fireplaces and a feature of the dining room is the alcove formed in stone, with the curved motto on the frieze below the shelf of the fireplace 'Tak tent o' time Ere time be spent'. The walls of this room, as also of the billiard room and hall, are panelled in Kauri pine stained and dull polished and the ceilings are raftered with the same wood. A simple treatment has been carried out in the drawing room: the walls above the rosewood dado being painted grey with frieze in soft white. For the library and bookcases Austrian oak was used. In the dining room as in the other principal rooms ornamental stone corbels are to be found at the undersides of the ceiling crossbeams. Messrs. I. and W. Anderson Ltd. of Glasgow, were the general contractors and the stone carving was executed by Mr. James Young.

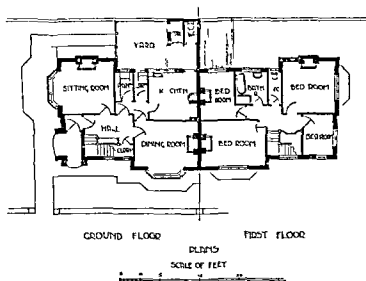
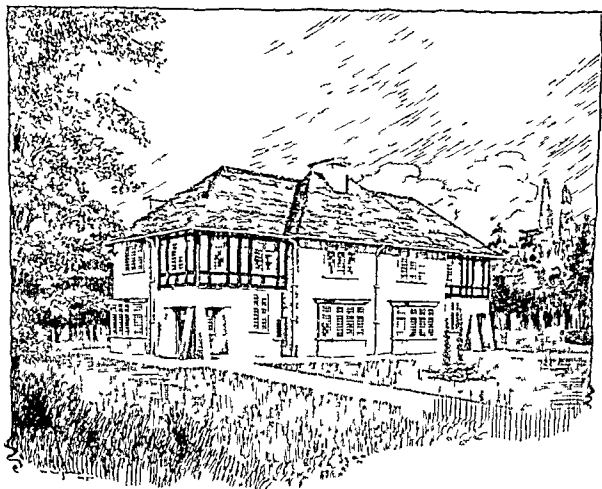


HOUSE AT WALTON ON THE HILL, SURREY

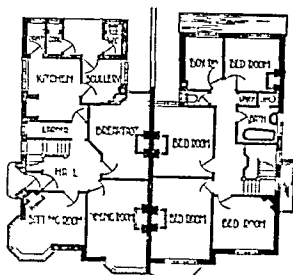
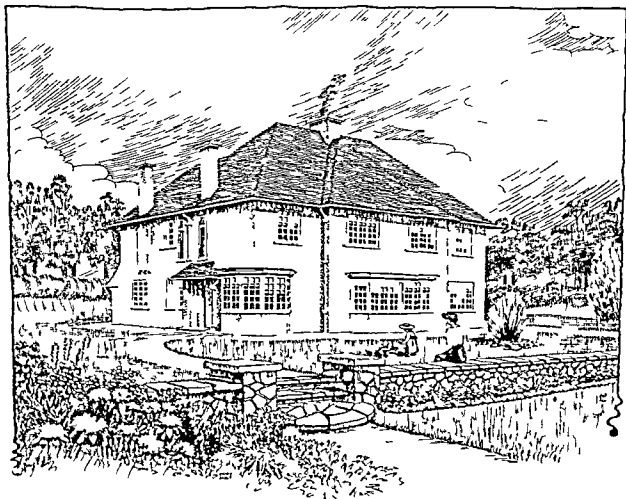
F. MORLEY HORDER, ARCHT.



DINING ROOM AT BINFIREY
POLLOKSHIELDS GLASGOW
DESIGNED BY W H McNAB FRIBA



PAIR OF VILLAS AT
SKETTY NEAR SWANSEA
C T RUTHE ARCHITECT



PAIR OF VILLAS AT
SKITTLY NEAR SWANSEA
C T KUTHIN ARCHITECT



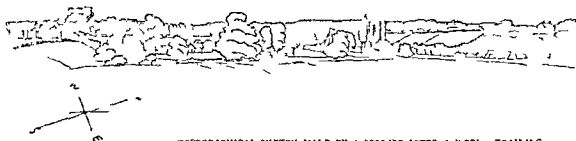
TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

The two pairs of small villas illustrated on pages 42 and 43 were erected recently from the designs of Mr Charles T Ruthen L R I B A, M S A, of Swansea for Mr Charles Augustus at Sketty a western suburb of Swansea, which like many other large centres of mercantile life has undergone considerable expansion in recent years, upon an excellent site from which a most extensive view is obtained of the whole of Swansea Bay. In front of the villas, at a distance of about two hundred feet the main road passes which leads from Swansea to the famous Gower Coast. The houses are screened from view by very fine old trees although the outlook is not impeded in any way. The accommodation provided is such as is required by the very large number of residents of a commercial town like Swansea. As will be gathered from a perusal of the plans accompanying the illustrations the ground floor gives a convenient hall sitting dining and breakfast rooms, with the usual offices, whilst the first floor contains five bedrooms and bath room. The whole of the walling is of bricks the external walls being 12 inch hollow work rough cast and finished a brilliant white. For the half timber work best oak has been used and all the roofs are covered with Welsh green slates. The eaves overhang about two feet. Simplicity is the keynote throughout the interior in the case of both pairs of villas the woodwork being exceedingly plain and elaborate mouldings have been avoided where possible.

TOPOGRAPHICAL SKETCHING IN THE ARMY

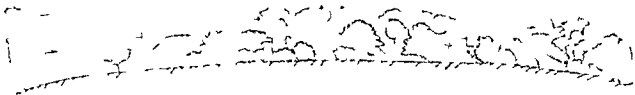
ALTHOUGH war in all its chaotic miseries robs art to a great extent of that atmosphere which infuses a spirit of romance, it is interesting at the same time to note how the Army has produced artists and how the art world especially in the present campaign has produced soldiers, and one can go back as far as 1500 to find Leonardo da Vinci being interrupted in the painting of his *Mona Lisa* by command of the Duke of Tuscany to work the guns in the defence of Tuscany. It was Leonardo too, who constructed the first model of a flying machine and exhibited it to the amazement of Lorenzo de' Medici so after all the art world has been from early times associated with military affairs, although the temperaments are absolutely adverse to each other.

Nowadays there is a certain form of art existing in the Army which is becoming more and more important in carrying on the operations of war, the knowledge of topography is all necessary in the education of a soldier and the ability to use a pencil becomes part of the training. Sketching has of course been taught for years past at various military colleges in England for the benefit of those undergoing study for the King's Commission and hitherto officers alone have been responsible for topographical sketches, for which a knowledge of drawing was indispensable but the



TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

Topographical Sketching in the Army



TOPOGRAPHICAL SKETCH MADE BY A SOLDIER AFTER A WEEK'S TRAINING

instruction has not been extended to the rank and file because the authorities recognise the immense value in active service of having men who can use a pencil in making topographical sketches and so the soldier is taught to express on paper the design and contours of the country over which it is necessary to direct operations.

These sketches are made in various ways. They are sometimes drawn from the summit of rising ground and very often they are done in the trenches through a periscope. Ability to make sketches is also very important for an observer in a captive balloon in his location of artillery batteries and the same applies to the observation of an enemy's movements from an aeroplane the sketching of which must necessarily be done with great rapidity. Thus drawing on conventional military lines has become very essential in the topographical delineation of a piece of country. These sketches are of course not intended to be artistic in their handling but at the same time there is a certain charm in their simplicity and the conventional method does not detract from their interest. It is indeed extra-

ordinary how quickly the men learn to sketch in a panorama very often under great difficulties and it proves that one can just as easily be taught to draw the formation of objects in nature as to trace the design of the letters of the alphabet. As a matter of fact the sketches which are here reproduced to illustrate these notes are the result of a training extending over a brief period of seven days.

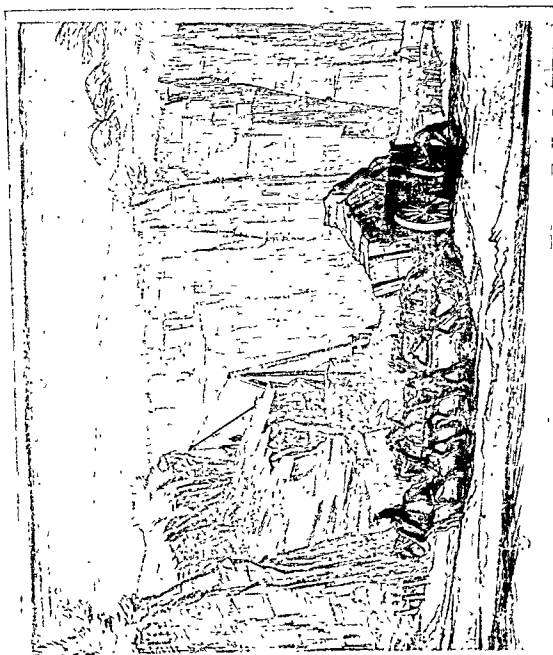
Although there is no attempt in these topographical sketches to give the gradation of shades as in aerial perspective, the effect of recedence is nevertheless produced which is accounted for by the visual training a soldier undergoes whereby his sight becomes much more alert than that of the average civilian, he is constantly observant of objects and their forms and his instruction in judging distances enables him to place those objects in the correct perspective, so that his topographical sketch is almost drawn to scale.

By this simple method of sketching fact without the striving after artistic effect the soldier produces in his drawing unconscious truth, and although his sketches are constructed on purely conventional lines they are at the same time very convincing, and though they are not intended to be associated with art—for the purpose for which they are made is purely utilitarian—one cannot help thinking that such panoramas drawn almost in a childish manner are more realistic than many an art student's efforts in producing some strained artistic effect which is devoid of an underlying knowledge of truth.

RFC



TOPOGRAPHICAL SKETCHES MADE BY SOLDIERS AFTER A WEEK'S TRAINING



"THE QUARRY." ETCHING
BY HENRY RUSHBURY



WALNUT TREES ON A ROAD IN FRANCE
WOODCUT BY GWENDOLEN RAVERAT
(*New English Art Club*)

STUDIO TALK

(*From Our Own Correspondents*)

LONDON—The decision of the President and Council of the Royal Academy not to hold a Winter Exhibition at Burlington House this season while it has naturally caused disappointment among the multitude of art lovers who look forward to this event with great pleasure on account of the opportunity it offers of making acquaintance with masterpieces whose very existence is known only to a few, cannot have occasioned much surprise in view of the circumstances of the time. The organisation of an exhibition of Old Masters such as those which have in past years attracted connoisseurs to Burlington House entails far more labour and care than most people imagine even in ordinary times the risks attending the transport of valuable works of art are sufficiently great to make owners hesitate to lend them for exhibition and under present conditions these risks are of course far greater. The announcement of the Council's decision elicited the suggestion that the galleries, or some of them should be placed at the service of other art societies to whom the renting of exhibition accommodation is a serious item in these days, but apparently the suggestion which has much to commend it has not found favour with those in authority.

Another departure from precedent on the part of the Academy was announced last month and is to the effect that the only reproductions of the works of members of the Academy to be exhibited in the forthcoming Summer Exhibition will make their appearance in a publication to be issued under the authority of the Council. We gather from this that the various journals and other publications in which works shown at the Academy are usually reproduced will be restricted this year to reproducing the works of non-members. Whether this course will add to the popularity of the exhibition remains to be seen, but it has often seemed to us rather strange that the Academy has not adopted the practice of the leading art organisations on the Continent and some in the United Kingdom,



THE EDGE OF THE WOOD
WOODCUT BY GWENDOLEN RAVERAT



LAYTE ENTERING THE WOOD
WOODCUT BY GWENDOLEN RAVERAT
(*New English Art Club*)



'THE PRODIGAL SON'
WOODCUT BY GWENDOLEN RAVERAT
(New English Art Club)

and issued a catalogue of handy size containing a large number of reproductions of the pictures and sculpture in their Summer Exhibition. The illustrated catalogues of the Paris Salons are not remarkable for the excellence of their reproductions and are inferior to those of the biennial exhibitions in Venice for example, but they are always popular and are probably a source of considerable revenue.

The illustrations accompanying these notes are all, with one exception only, reproductions of works which have appeared in art exhibitions held in London during the past month or two and already noticed in our recent issues. From the black and white section at the exhibition of the New English Art Club which invariably contains items of interest to those whose sympathies are not restricted to modes of expression which rely on colour, we give the etching by Mr Henry Rushbury, and the series of six small woodcuts by Gwendolen and Jacques Raverat very charming both in design and execution, from the winter exhibition of the Old Water Colour Society. Mr D A Cameron's impressive *Interlochs*, and from the notable exhibition of small sculpture at Messrs Waring and Gallow's galleries examples of work by Mr Albert Toft, Mr A C Lucchesi, Mr Nicholson Bibb and Mr F Hilton respectively. The three exhibitions in question were prolonged beyond the appointed time for closing and the same happened with the International Society's exhibition at the Grosvenor Gallery, which

terminated at the end of January to make room for the National Portrait Society's show now about to open.

The remaining illustration is a reproduction in colours of the latest addition to the series of panels at the Royal Exchange, of which some have already



'THE SUMMIT'
WOODCUT, DRAWN BY JACQUES RAVERAT,
CUT BY GWENDOLEN RAVERAT
(New English Art Club)

been reproduced in these pages. The artist, Mr E A Cox, R B A, the designer of many well known posters, has followed out the scheme in which Lord Leighton, the first artist and donor of the panels, evidently intended that the rest should



'MOUNTAIN PEAKS'
WOODCUT DRAWN BY JACQUES RAVERAT
CUT BY GWENDOLEN RAVERAT
(New English Art Club)



PHILIP THE GOOD OF BURGUNDY
PRESENTING A CHARTER TO THE
MERCHANT ADVENTURERS
FOR THE ROYAL EXCHANGE BY E. A. COX R.B.A.



MOTHER AND CHILD BY ALBERT TOFT
(Messrs Warr & Gillows Galleries)

which will not stand being manipulated laboriously. If some of the more aggressive examples of its improper use had been eliminated we could have spoken of the show as a success for it was not lacking in really good work calling for sincere commendation. We noted particularly the Paris subjects by Mr Terrick Williams and especially *Le Quai des Orfèvres* a set of six by Mr J R K. Duff with subjects from Venice and Lugano a set of the same number by Mr George Sheringham Mr Leonard Richmond's *In Somersetshire* and *The River*, Mrs Esther S Sutton's *A House in France 1903*, Mr Littlejohn's *A Spanish Bridge* and *The Vermilion Golt* Mr Arthur Wardle's *Leopards Aesthne* and other animal studies, some dainty studies of femininity by Mr Lewis Brumer, and *Study for the Head of a Siren* by Mr Herbert Draper. There was also interesting work by Mr S Melton Fisher, Mr John Charlton Mr Reginald Jones and Mr T F M Sheard and we should have admired Mr Wynford Dewhurst's work the more if his colours—and especially his



A DUTCH MAIDEN BY F. HADDON
(Messrs Warr & Gillows Galleries)

be designed—that is the composition of the figures does not occupy much more than the lower half of the design. The new panel represents the presentation of a charter to the Merchant Adventurers by Philip the Good Duke of Burgundy an ally of our Henry V and interest is naturally focussed on the Duke who is here shown arrayed in a gorgeous vermillion robe. In historical compositions of this kind one is apt to find more or less sameness in the expressions of the figures, but Mr Cox has avoided this fault. The donor of the panel is Sir Frederick Green who is identified with the Orient Shipping Company.

The seventeenth exhibition of the Pastel Society held in the galleries of the Royal Institute of Painters in Water Colours last month suffered from a defect to which we have more than once referred when noting previous exhibitions of the Society. It is that far too many of the works exhibited revealed a disregard of the proper function of pastel a light and graceful medium



SLUMBERIAND

BY S. NICHOLSON BARR

(Messrs. Harig & Galloway Galleries)

blue, which in nearly every one of his six was an intense gentian—had been more subdued. Of the five by Miss Leslie Harvey two—*The Dapple* and *On the Downs*—were attractive in a decorative sense, and there were some examples of military portraiture which were excellent as such, though it must be confessed that a broad expanse of khaki colour only slightly relieved by other colours is not wholly agreeable.

An artist new to us is Mr Cecil French, who has this season been showing paintings and lithographs at the Twenty One Gallery, Adelphi. In his art we find something of the spirit of Watts and in two at least of the exhibits there was much that reminded us of Mr Cayley Robinson. Mr French is no follower of the *dernier cri* in art but we like his sincere and thoughtful work none the less.

At Messrs. Knoedler's Gallery the originals of the works reproduced in 'The Book of Belgium's Gratitude' (and, we believe executed for the most part especially for that purpose) made a delightful ensemble. Our readers have become familiar with the work of many of the Belgian artists who have contributed to this book and three of them—Mons Alexandre Marcette, represented by a charming *Pont de Maidenhead*, Mons Albert Baertsoen who showed two large works *La Tamise, l'Arver*, and a

more successful *Waterloo Bridge*, and Mons Emile Claus—are well known to them through our pages. The last showed a number of works, among them the gay and sparkling study of azaleas in *New Gardens* which was recently reproduced in colour in an article on his work, and several little pastels similar to those which figured so attractively at a recent exhibition of the International Society. The work of Mlle Jenny Montigny seems to hold some evidence of admiration for the luminosity which attracts M. Claus and her sunny and brilliant paintings of Hyde Park were a note of cheerful colour on

the walls. Others among the Belgian painters and draughtsmen represented included Professor Jean



MYRTLE'S ALTAR

BY ANDREA C. LUCCHESI

(Messrs. Harig & Galloway Galleries)



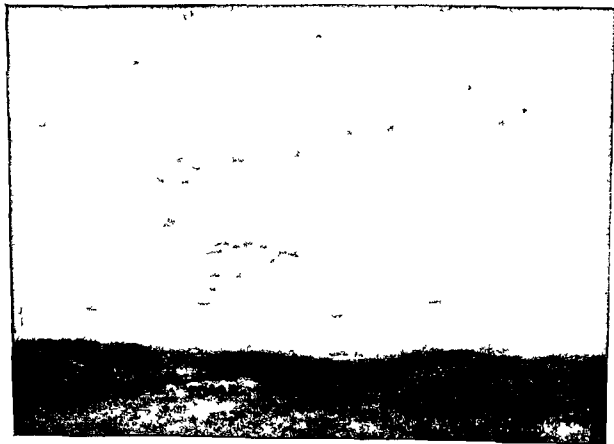
INVERLOCHY BY
DY CAMERON ARA RWS

Delville MM J de Bruycker Marten van der Loo
Marc Henry Meunier, Maurice Blicq Louis
Reckelbus and A Delstanche and the exhibition
further contained a bust of *Lady D M* by
Mons Victor Rousseau

A day or two before Christmas the art world
learned with regret of the death of Mr Arthur
Hughes the last survivor of the Pre Raphaelite
school though he was never a member of the
famous Brotherhood Mr Hughes was born in
January 1837 and had therefore nearly completed
his eighty fourth year Like Rossetti and Holman
Hunt he was a Londoner and though to a man
of his retiring disposition life in London itself
could not have been very congenial we believe
he never wandered far away from the Metropolis
He began his career as an artist in 1846 when he
entered the School of Design at Somerset House
where he studied under Alfred Stevens A little
later he was admitted to the Academy Schools
where Holman Hunt and Rossetti were fellow
students and when only seventeen made his debut

at the Academy exhibition Ruskin entertained a
very high opinion of Hughes's paintings and was
especially struck by the beauty of thought and the
quality of colour displayed in the *Admiral*, exhib-
ited at the Royal Academy in 1858 Previously
to that he had been attracted by Hughes's *April
Love* (R A 1856) which he characterised as
exquisite in every way A reproduction in colours
of the latter work appeared in this magazine some
ten years ago, and in the meantime the picture
has found a permanent abiding place in the Tate
Gallery Mr Hughes was for many long years
an illustrator, 'Good Words' being the principal
channel through which this side of his art warmly
appreciated by young people made its appearance

The example set by the Victoria and Albert
Museum in making special arrangements to interest
juvenile visitors during their holidays is worthy of
the attention of those who have charge of other
collections containing objects likely to appeal to
children At South Kensington the experiment
was tried last August, when owing to the shortage



SUNSET RANNOCH MOOR

(See entry of Scottish Artists—see Editorial Right Studio-Talk p 56)

BY HENDERSON TARBET

of the ordinary Country Holiday funds the number of youthful visitors was larger than usual and with the energetic co-operation of Miss Spiller, Secretary of the Art Teachers Guild and other ladies, it proved quite successful. In the recent Christmas holidays the experiment was renewed on a rather more extensive scale. A room was set apart for the special exhibition of objects chosen with a view to interesting boys and girls. For the former there were casts of the models of Cromwellian soldiers in Cromwell House. Highgate objects illustrating the Napoleonic wars and other items connected with warfare at various periods. And for the latter models of costumes of various periods and nationalities completely furnished dolls houses. Princess Mary's set of Japanese dolls used in connection with the Girls Festival in Japan and so forth. Demonstrations of spinning and weaving and elementary instruction in the stencilling and block printing of textiles formed part of the programme in the carrying out of which a number of ladies and gentlemen volunteered their services as guides.

EDINBURGH —During the later portion of 1915 the public of Edinburgh had the opportunity of seeing three Art Exhibitions two of them to some extent contemporaneous and all opening within a short time of one another. The first in point of time was unique in that it was the only occasion on which Scottish sculptors have exhibited together independently of painters. The Exhibition was held in Messrs. Doig Wilson & Whentley's Galleries and consisted of a collection of small bronzes mainly autographs by the *arc perdue* process a facsimile casting from the artist's wax model. Altogether nineteen sculptors exhibited, showing 58 works. The leading work was that by Dr Macgillivray whose *La Flandre*, already illustrated in *THE STUDIO*, was such an inspiring feature of the last Scottish Academy Exhibition. In addition to this Dr Macgillivray showed *The Wife of Flanders* and *La France* symptomatic of the artist's keen sympathy with the events that are proceeding in the western theatre of war. In other exhibits he showed his





BRIDGEND CERES

(Society of Scottish Artists)

BY ROBERT HOME

fondness for classic types of beauty. Two loan works by Mr Percy Portsmouth were on view a series of studies of animals by Mr J W Somerville a *St Cecilia* and a *Boy putting a Stone* by Mr Alexander Carrick and a rather important imaginative work *Wind and Sea* by Mrs Meredith Williams.

The Society of Scottish Artists Exhibition opened in December comfortably filled four of the Royal Scottish Academy Galleries and the Sculpture Hall. The Society must have had many difficulties to contend against and they surmounted them remarkably well. Fifteen members of the College of Art staff and 30 of its students have gone to the war besides a proportion of the members of the Society and it was thus pretty much left to the older men and the women members to carry the Exhibition through. Nearly three hundred pictures were placed in addition to a few examples of applied art and though a fair proportion of the work was small the quality was encouragingly good.

Of the invited work the three most prominent pictures were Mr Napier Hemys *Life or Death—Betrayed by the Moon* Mr Arthur Burgess's *The Roaring Lion* and Mr Charles Dixon's *Sputhead July 24 1914*—very useful in giving a present-day popular interest to the Exhibition and each serving as a reminder of the great part our Navy is playing in this world war. Other invited works were a charming example of the romantic landscape painting of J C Wintour an artist not even yet appraised at his proper value a landscape with figures by Monticelli a beautiful cottage interior by Thomas Faed and the late Mr J W Alexander's *Devant la Glace* a work of great tenderness and refinement that is reminiscent of Whistler in its technique.

The new President of the Council Mr Robert Home who has made very decided progress in his art within the last two or three years painting in the district of Ceres where he has a summer home, has done nothing finer than his *Bridgend Ceres* which following the path of the *plen air* school

is notable for the purity of its colour, its fine contrast of light and shadow, and the agreeable simplicity of the composition. A new member of the Society, Mr William Shackleton, a well known contributor to the New English Art Club sent three pictures which show his imaginative faculty and colour sense. Of three small pictures by Mr Charles H Mackie the *Aut Gatherers* takes rank with the finest of his larger work in respect of the sumptuous quality of its colour, and Mr J Campbell Mitchell has never realised more agreeably the delicate beauty of nature than in his *Haytime near Corstorphine* with its pearly clouds in an azure sky. In *Summer Sunshine* Mr W M Fraser has the Corot vision for grace in foliage the picture is a serene and tender lyric. Mr R B Nisbet's *Evening on the Larn* is charmingly phrased and Mr Mason Hunter in *Ripening Cornfields* shows better constructive quality than is generally allied with his colour work in oil.



BOY PUTTING A STONE BY ALEXANDER CARRICK
(Messrs Douglas Wilson & Wheatley's Galleries Edinburgh)



MEMORIAL STATUE OF GENERAL DAVID STEWART OF GARTH TO BE ERRECTED AT GLENLYON DESIGNED AND MODELLED BY H S GAMLEY A.R.S.A.

(See Glasgow Studio-Talk p. 63)

Modern Scottish art has shown a remarkable detachment from problems and events of the present and it was thus somewhat refreshing to find Mr Peter Wishart producing such a picture as *The Awakening 1914* a reproduction of which accompanies these notes (p. 56). Painted from much the same spot as Bough's Review picture it shows Holyrood Park as a military encampment with Calton Hill as a high and impressive background. In a bold free style it realises the movement and animation of the scene. Miss Mabel Dawson's *A Message from the Front* has a present day interest in addition to being a well composed view of a bird fancier's room with an old man taking a message from a carrier pigeon. Two young artists of promise Mr Walter Hislop and Mr John Munnoch have lost their lives in the war and

what Scottish art has suffered by their early death could be inferred from the artistry manifested in Mr Hislop's large twilight landscape and Mr Munnoch's picturesque *Monastery*. Mr Henderson Tarbet has well realised in *Sunset—Rannoch Moor* the sense of space and beauty of colour in a Highland landscape, and Mr James Riddell's Ochils landscape is effectively composed. Among the figure work a prominent place was occupied by Mr Percy Dixon's *Flora*, an advance on any of his previous work, Mr Robert Hope's *Sunlight and Silk* and portraits of two children by Mr Stanley Cursitor are the other outstanding figure subjects exhibited on this occasion.

In the water-colour room one was pleased to see a large Highland subject by Mr T Marjoribanks Hay, whose work has been much missed from recent exhibitions, and there were good pastels by Mr Mackenzie Hamilton and Miss Meg Wright a delicately phrased Sussex landscape by Mr Henry Lintott, and effective drawings by Miss Katherine Cameron and Miss Emily Paterson.

The novelty of the Society of Eight Exhibition in their galleries in Shandwick Place was a series of clever cartoons of soldiers and sailors. About fifty in number, these bold sketches, in which, with a minimum of line in black, with some times a dash of colour introduced, a marvellous completeness of effect is produced, give Mr Cadell at a bound a place in the front rank of cartoonists. Mr Cadell also showed some remarkably bold impressionist studies of West Coast scenery. The other work included a fine Solway landscape by Mr James Paterson, moorland and river scenes by Mr Cadenhead, interiors by Mr P W Adam, and three figure subjects by Mr John Lavery, A.R.A.

A. L.

GLASGOW—Mr A K Brown, R.S.A., occupies a commanding position among Scottish landscapists, and his work is tolerably familiar in British galleries, but a recent exhibition in Glasgow of his water colours must have come as something of a revelation to those who know only his work in oils. He has practically abandoned the heavier medium, and concentration on aquarelle seems to have had a revivifying effect on his art. His oils suggest a brooding outlook on nature, Highland ben and moorland under wintry skies are favourite themes which find expression in impressive low toned harmonies. On the other hand, in his water colours the dominant note is unalloyed gaiety. He revels in sunny skies, joyous cloud galleons and bright colour. Among these thirty and odd delectable pictures there is nothing to suggest the temperament revealed in his oil paintings. That is not only evidence of versatility, it shews that Mr Brown appreciates the legitimate purpose of the medium. Water colour is essentially a sprightly



"THE ARCHER"

BY PERCY PORTSMOUTH, A.R.S.A.
(Messrs Doug Wilson & Wemyss, Glasgow; Edinburgh: Leathby P. J. Ford Esq.)

medium, and the more spontaneous its employment the greater its charm. A dull water-colour is in tolerable, and yet, owing to the increasing use of body colour, an evil tendency, certain quite capable artists employing water colour succeed only in being dull. The explanation is, of course, obvious. Pigment upon pigment may enrich the quality of an oil painting, wash upon wash inevitably deadens the glow of a water-colour. The maidenly virtue of the medium is its purity: disturb that, and whatever else be gained its loveliest charm is lost.

Mr Brown adheres to the more national and purer convention: he worthily maintains the great traditions of the masters of English aquarelle who never aspired to give to their work the superficial appearance of oil painting, which is indeed a foolish and meretricious aspiration. Mr Brown has not sought inspiration beyond his native Scotland: he gathered his singularly attractive harvest during an itinerary which was limited to the West Highlands, the uplands of Lanarkshire and the shores of the Solway. The reproductions, while they cannot reflect the quickening charm of his colour

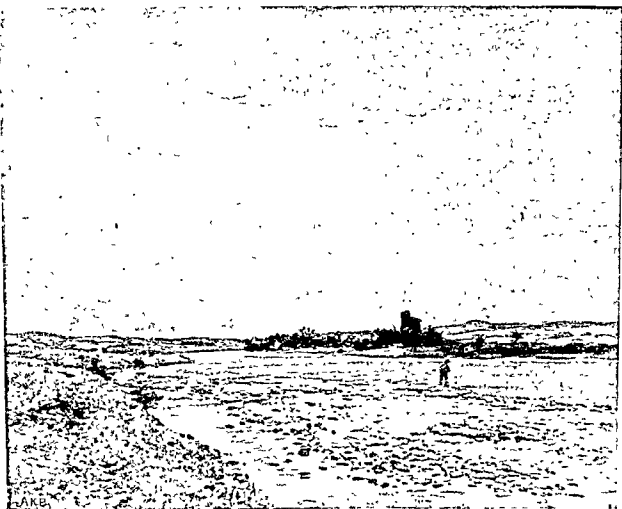
schemes, at least indicate his unerring taste in composition and his command of draughtsmanship. *The Clyde at Laminerton* is almost impeccable in the latter respect, and *Benderloch Moor* is charged with that poetic sentiment which invariably distinguishes Mr Brown's art. He properly observes topographical fidelity, but his water-colours are no mere cold transcripts: their charm rests in a certain exuberance of expression (there is the "tang" of the open air in all of them) and in their scholarly artistry.

Mr Brown has obviously no sympathy with the perfunctory methods that find favour in certain coteries—the dot and dash system of colour—and the deliberately crude line. A halting line drawn by a child is, of course, natural employed by artists who have presumably studied draughtsmanship it becomes a mere affectation. Mr Brown's water-colours bear closest scrutiny. A veteran of art he still retains punctilious respect for colour, line and perspective, and a reverence for the enduring conventions of aquarelle against which mere cleverness beats in vain. D M

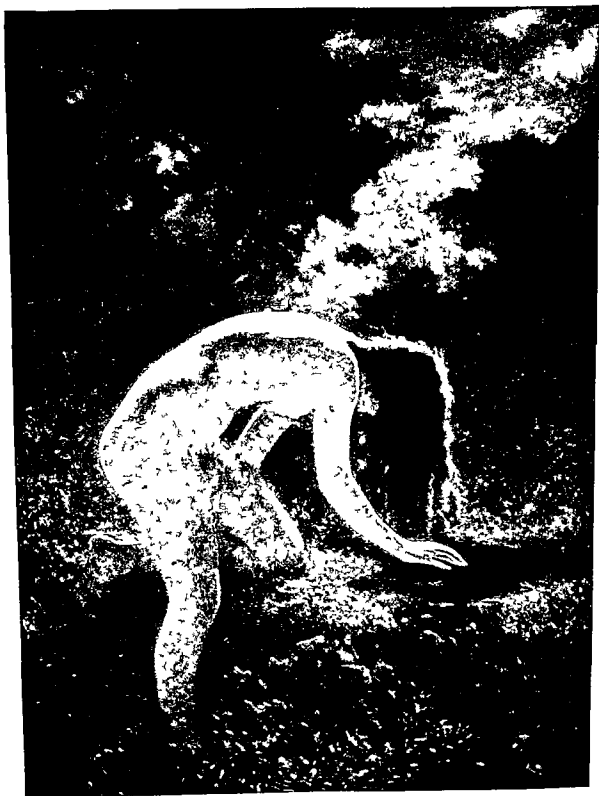


BENDERLOCH MOOR

BY A. K. BROWN



"THE CLYDE AT LAMINGTON"
BY A. K. BROWN, R.S.A.



"MILLODIES" BY
A SUZOR COTÉ R.C.A.

(L'Opéra Canadien Ltd. Inc.)

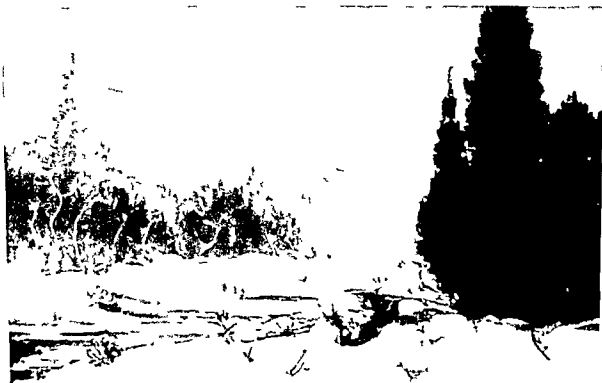
There are few Scottish sculptors more energetic and sincere than H S Gamley, ARSA. His keen love of the springtime of life reverberates in his delightful models of childhood, and his sensitiveness to character and form is seen in all that emerges from his hand. To him was entrusted the modelling of the memorial statue of the notable historian of the Highlands and Highland regiments, General David Stewart of Garth (p. 58). The more picturesque appeal of the General in his younger days as a Captain in the Black Watch strongly fascinated the sculptor's Celtic outlook, and it is as such, with the gay trappings of that remarkable regiment, that the statue has been delightfully completed. It is to be erected at General Stewart's birthplace in Glenlyon.

E. A. T.

tion of greater independence and self-confidence. In other words, it has been gaining steadily in significance and vitality, and has begun to express something that at any rate is not mere rapid repetition of academic formulae. Whether the present movement will eventually lead to really important results—to the development of an art distinctively nationalistic—remains, of course, to be seen. At present the auguries are favourable. Though the times are just now decidedly inauspicious to art activity, nevertheless the collection of work included in the thirty seventh annual exhibition of the Royal Canadian Academy, which opened recently in Montreal, was again encouragingly creditable, and, if anything, above the average of the standard attained in former years.

MONTREAL.—As I have observed in previous notes, the last two or three years have afforded very conclusive evidence of progress in the evolution of Canadian art towards the attainment of a posi-

Of the pictures in this exhibition, the most interesting, perhaps, were to be found among those in which pure landscape was the theme, for here, rather than in portraiture, or in figure painting,





MAPLES EARLY SPRING

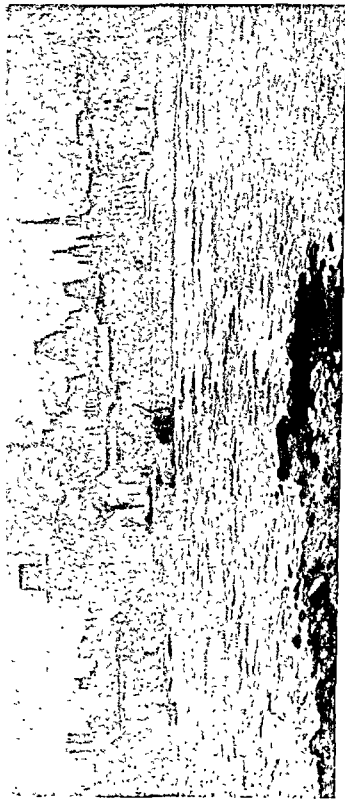
(Royal Canadian Academy)

ROY V. JACKSON, A.R.C.A.

the new and more individual note now being sounded in Canadian art is more pronouncedly struck. In respect of differences in method and handling these landscape paintings compose themselves into two principal divisions or groups: the one representative in the main of the work of the older painters whose art is based on the sympathetic rendering of natural effect which necessitates a faithful adherence to the principles of aerial perspective, tone relations and *chiaroscuro*; while the other division comprises the paintings of a younger group of artists with whom the theory has been gaining in general acceptance that Canadian landscape may be more forcefully and even more truthfully interpreted by decorative treatment than by naturalistic representation; and, in consequence, their aim is to reveal the spirit of Canadian landscape by means of a rhythmic pattern or design having as its basis some typically topographical feature. Usually these designs are brilliant in colour in harmonious relation by concentration of interest by accent or emphasis is studiously avoided so that the general effect of unity obtained

by this essentially decorative treatment may not be lessened thereby.

As employed by Mr. V. V. Jackson and one or two others whom he has influenced this method has proved extraordinarily effective in producing results that are not only tuneful but convincingly truthful as representing the still untamed spirit of the lone Northland. It is merely a commonplace to add however that the charm and significance of these pictures are not in the least attributable to any novelty of method employed in their production but wholly to their expression of personality. Quite dissimilar in treatment and technique are the landscapes of Mr. Maurice Cullen, yet more has succeeded so adequately as he in the forceful interpretation of the Eastern Canadian winter. Of the three pictures he exhibited on this occasion two, *Solitude* and *The North River*, were pastels of very exquisite quality and no less delightful in sentiment, while his oil painting *Montreal Harbour*, if less poetical in conception, was a most interesting presentation of an effect of light.



"MONTREAL HARBOUR"
BY MAURICE CULLEN, R.C.A.

Other winter landscapes worthy of special mention were those of Mr Charles W Simpson, whose *Winter in the Harbour* was a pleasing arrangement in blue and silver, and of Mr Clarence Gagnon, whose *Late Afternoon Sun, Winter*, was admirably luminous. Mr A D Rosars's three pictures, and in particular *The New Building*, attested the maturing powers of this promising artist. Mr H Ivan Neilson's *An October Pastoral, Cap Rouge, Quebec*, and *A Bend of the River* by Mr Percy F Woodcock, who, after a prolonged absence from Canada, has returned to become again an active member of the Academy, are also deserving of appreciative reference.

The contributions from Ontario artists included some strong and convincing landscapes of the North Country by Mr J W Beatty, Mr Franklin Brownell, Mr Arthur Lasmer, Mr J L H Mac Donald and Mr Herbert S Palmer. *Morning, Algonquin Park*, by Mr Beatty, was a particularly impressive work and represented this artist at his best. Mr MacDonald whose paintings are distinguished by breadth and bigness of feeling was exceptionally happy in his rendering of skies. Mr

Archibald Browne showed three characteristically poetic pictures, while Mr Harry Britton exhibited four large paintings agreeable in colour and arrangement. *The Express Stand*, by Mr T G Greene also possessed good qualities, and something of the vastness of the prairie country and the feeling it inspires was well suggested in Mr L L Fitzgerald's *Prairie Trail*. Mr Horatio Walker's *Lime Burners at Night* was scarcely as convincing as some of the examples of this artist's work exhibited in Montreal on former occasions. In *Sunlit Seas*, delightful alike in colour and sentiment and essentially individual, Mr Albert H Robinson achieved a notable success.

In addition to a meritorious landscape in quiet, cool tones, Mr Homer Watson exhibited three large paintings for the execution of which he was commissioned by the Canadian Department of Militia. They deal with the mobilisation of the troops, comprising the First Canadian Expeditionary Force, at Valcartier Camp, Quebec, shortly after the declaration of war. Although the incident was one of great historical interest, its recording artistically was under the obtaining conditions



NUDE FIGURE

(Academy Canadian Academy)

IVAN BRYNER P.E.A.



Studio-Talk

an undertaking of really formidable difficulty. The environment of this military camp is by no means particularly picturesque or romantic while the substitution of khaki for the gay colour of peace time uniforms robbed the artist of the opportunity of turning to effective account possibilities that might otherwise have been afforded in that direction. Mr Watson therefore, is the more to be congratulated on his creditable performance of the task entrusted to him. In *The Birth of the Army* the sun is about to rise above the woody Laurentian Hills which bound the plain on which are pitched countless tents sheltering a slumbering host. Already a faint rosy flush has flooded the pearly grey of dawn. The reveille has been sounded. The young army awakens. It pulsates with life and energy and is inspired with one common purpose the brave accomplishment of that for which it was called into being. The martial note was also struck in *At 30 the Infantry will Attack* by Lieut Louis Keene who has just

returned wounded from service at the front and has here presented an impression of a thrilling incident of the fighting in which he was a participant.

Very few of the portraits in the exhibition were notably distinguished. Mr Ernest Iosbery, however, is to be commended for his conscientious portrait of the Most Rev. Charles Hamilton lately Archbishop of Ottawa. This is dignified and also an excellent characterisation. Mr John Russell's portrait of Sir Wilfrid Laurier, though cleverly painted seemed somewhat superficial and the hands have not been very happily placed. A clever portrait was also shown by Miss G. Des Clayes *A Selkirk Pioneer* by Mr Frederick S. Challenger a study of a head of a frontiersman of the old type was good in character and modelling. Two important and ambitious pictures *Melodies* and *Golden Glow* by Mr A. Suzor-Cote attracted much attention the former a poetical rendering of a nude female form in an enveloping atmosphere



THE YELLOW TREE

(Royal Canadian Academy)

BY J. A. BEATTY R.C.A.



YOUTH
BY MARC-ARÉT FOOTE HAWLEY
(See p. 72)

suggestive of twilight, the latter representing a young girl standing at an open doorway in brilliant sunshine, the shimmering contrasts in light and shade being interestingly emphasised

The President of the Academy, Mr W Brymner, exhibited a *Nude Figure* in which his sound craftsmanship was well exemplified. Very delightful in feeling was Mr Charles de Belle's *Children's Joy*, while other pleasing work was the *Black Cat* by Miss Mabel Lockerby, *Britannia's Children* by Miss C S Hagarty, *Sisters* by Miss Marion Long, *Waiting for the Picnic Boat* by Miss H Mabel May and *The Price of Victory* by Mr E Hodgson Smart. The two paintings exhibited by Miss Dorothy Stevens, who has just been awarded the Academy's travelling scholarship, showed evidence of real talent.

In the black and white section, the etchings of Mr Walter R. Duff and of Mr Herbert Raine call for special remark, while *The River*, a mezzotint by

Mrs L. Paterson, and a crayon study of a head by Mr J St Charles also are deserving of praise. The examples of sculpture displaying individuality and originality included work by Mr Emile Brunet, Mr Emanuel Hahn, Mr A Laliberté, Mr J A Leber, Miss Florence Wyle, and by the distinguished veteran Mr Philippe Hebert, C.M.G.

It is very gratifying to record that Canadian Art is now receiving considerable encouragement from the Dominion Government, and from the present exhibition no fewer than twenty works were purchased by the Commissioners for addition to the National collection at Ottawa.

H. MORTIMER LAMB.

PHILADELPHIA—Following close upon the Prince Troubetzkoi Exhibition of Sculpture with only a few days interval, the Art Club of Philadelphia opened its Annual Show of Oil Paintings by Members on



PORTRAIT OF MRS. RADITZ
(Philadelphia Art Club)

BY LAZAR RADITZ



MELTING SNOWS

(Philadelphia Art Club)

BY EDWARD W. REDFIELD

December 12 Thirty-one painters contributed fifty-eight canvases, a very effective marine by Mr William Ritschel hanging in the position of honour on the main wall of the gallery. The title of this work, *There shall be light*, describes it quite well, for the illumination of the picture of a swirling sea dashing in sun-tipped waves upon a rock-bound shore is altogether convincing. Mr Leopold G Seyffert sent a notable example of that supreme test of a painter's ability, a study from the nude, catalogued *Reflections*, in which the subtle tones of the flesh and the carefully drawn figure of the graceful girl are doubled in the mirror in the background. He also contributed a spirited portrait of *Horatio Connell*, a local concert celebrity.

As a painter of American landscape, Mr E W Redfield has few equals as one could well see in two of his works in this exhibition, *Melting Snows* and *The Foot of the Mountain*. Mr W Elmer Schofield stands also well to the fore in this branch of art, judging from his painting of a sordid manufacturing village made interesting by the artistry of his brush. Mr Wm H K Yarrow showed a capital character study of a woman past

middle age, entitled *Waiting*, and a larger canvas *The Reflection*, a mirror portrait of the artist at work in his studio. Mr Emil Carlsen's contribution, *Woods, Interior*, with a scheme of colour in which the pale greens of the foliage were the supporting notes, had a decided appeal of a poetic nature. Mr Henry B Snell showed a number of delightful small pictures of *St Ives*.

Mr Paul King exhibited some good animal painting with a setting of tender atmospheric greys, in a work entitled *Horse Drinking*. Admirable in tonality were Mr R B Farley's canvases *In the Dunes and River and Sea*. Mr Lazar Raditz in *Anna Laughing* had a capital bit of character painting. There was an excellent, solidly painted portrait of *John H McFadden, Esq*, former president of the Art Club, by Mr Henry K Rittenberg, of *Mrs Henry B Pancoast* by Mr Benedict Osnis, of *Mrs Raditz* by Mr Raditz. Mr Birge Harrison presented a picturesque bit of local scenery in *Morning in Philadelphia*. Mr Alexander Harrison had a good nude figure in *The Model and the Spider*, evidently an incident of studio life. Mr Parke C Dougherty's *Misty*



PORTRAIT OF MISS ANNA I. S. MITCHELL
 BY MARGARET KENDALL

Morning in Independence Square gave the delicate pearly greys of such a scene. Mr Leon Kroll contributed a *Still Life* which, though almost crude in colouring, had distinct charm as a piece of direct painting.

The art of miniature painting was well illustrated at the 14th Annual Exhibition of Miniatures held recently in the galleries of the Pennsylvania Academy by the works of Miss Laura Coombs Hills in her portrait of *Mrs George H Chadwick*, of *Mrs Margaret Kendall* in her portrait of *Miss Anna I S Mitchell* and of Miss Mabel R Welch in the portrait of *Mrs H G Hyan*. Mrs Emily Drayton Taylor showed a portrait of a charming little girl *Anne Elliott*. Miss A M Archambault a portrait of *Miss Polly Pike* and Miss Margaret Foote Hawley a fine half length entitled *Youth*. Mrs Stella Lewis Marks exhibited a group of three of which *Flue Port* was the most attractive. Very interesting too was the pair of medallion portraits in profile executed in coloured wax by Miss Ethel Frances Mundy.

L. C.

ART SCHOOL NOTES

LONDON—An afternoon prize giving is probably unprecedented in the history of the Royal Academy Schools but the war changes everything, and at the gathering on December 10 it was imperative that the

proceedings should be terminated and the lights extinguished by six o'clock. The prize giving was remarkable in another respect for 1913 was what is known as a "great year in the Schools" and in normal conditions the biennial gold medals for painting sculpture and architecture, each of which carries with it a travelling studentship of £200 would have been awarded. But in view of the fact that numbers of the male students are serving with the forces it was decided to withhold the biennial awards with the exception of the Turner Gold Medal (and Scholarship of £50) for landscape-painting. The subject for this was *Dawn* and the prize was given to Harold Williamson whose landscape, although unduly black and heavy, showed exceptional promise. Another good landscape was *A Rickyard* by Sylvia E. Gauntlett which gained the Creswick Prize of £25 and the Silver Medal. In this competition however the prize was gained by a narrow margin and a landscape by Una Hook, granddaughter of the famous sea painter was marked as *proximo accessit*. The prize for the cartoon of a draped figure subject *Pandora* was taken by Dorothy F Lachfield, but the first prizes in the competition for the best design for the decoration of a portion of a public building and for the Armitage design in monochrome were withheld. The students who gained awards in December, in addition to those already mentioned were Evan J Walters William J



PORTRAIT OF MRS GEORGE H CHADWICK
 BY LAURA COOMBS HILLS

REVIEWS AND NOTICES



PORTRAIT OF MRS W C HAAN
BY MARI R. WEICH

Blouc Antonius G W Slobb  James Pollard
 Florence M Asher Agnes C Latham Marjory
 I Mostyn Albert F Waterton Joseph Greenup
 Joannes G A Pisani Ieris Lucy
 Green Arthur Glover, Harry H
 Cawood and Daniel Royce Lyne At
 the conclusion of the distribution
 Sir Edward Poynter made a brief
 speech on the general qualities of
 the students work, but the usual
 Presidential address was not
 delivered W F W

EDINBURGH—In the
 report of the Board of
 Management of the Edin-
 burgh College of Art for
 the Session 1914-15 the effect of
 the war on the work of the College
 is referred to at some length. During
 the session fifteen members of the
 staff and 230 students joined His
 Majesty's Forces and thus have
 given an example of patriotism and
 devotion which will be an enduring
 heritage to the College. A tribute is
 paid to the memory of Mr Walter
 B. Hislop who was killed in Gallipoli
 and the names of fifteen students are
 recorded as having given their lives
 for their country. The Board also
 deplors the loss of one of its own
 members Colonel James Clark who
 was killed in action in France. Only
 a few of the classes had to be entirely
 suspended as a result of the depletion
 of the staff and the reduction in the
 number of students.

The Arts in Early England By G. BALDWIN
 BROWN M.A. Vols III and IV Saxon Art
 and Industry in the Pagan Period (London
 John Murray) 21s net each.—More than a dozen
 years have elapsed since the first two volumes of
 this work made their appearance, the one dealing
 with Anglo-Saxon life in relation to the arts and the
 other with ecclesiastical architecture in England
 from the conversion of the Saxons to the Norman
 Conquest, but though we have had to wait such a
 long time for this further instalment of the work
 it is evident that the interval has been employed to
 good purpose. The two new volumes are con-
 cerned with the multitudinous manifestations of
 decorative art which are to be referred to the
 period preceding the conversion of the Saxons to
 Christianity, and remote though this period is the
 mass of material dealt with is truly astonishing a



MOONLIGHT

(Philadelphia Art Club)

BY EMIL CARLSEN

very large part of it emanating from the numerous burial places which have been unearthed at various times in one or other part of the country. And while the quantity of the material is thus so abundant, the quality of it from an artistic point of view is remarkable and should convince those with whom, as the author remarks, it is almost an article of faith that anything conspicuously good in art that is found in Britain must in some way or another have come from abroad, of the need for revising their opinion. And especially remarkable is the technical excellence of the work executed by the Pagan craftsman. "A workmanlike handling of the various processes of casting, chasing, soldering, gem cutting, and the rest, is almost everywhere in evidence, and minute finish, in which there is at the same time nothing meticulous, proves that eyes were precise and fingers delicate." This technical efficiency was displayed in objects of many and varied kinds, examples of which are illustrated and commented on in these volumes—such as coins, shields, swords, axes, knives, spear and arrow heads, many varieties of fibulae, brooches, buckles, clasps, bracelets, beads, necklet pendants, and other articles of personal ornament, costumes, textiles, tools and implements, vessels of glass, metal and earthenware, domestic utensils of many kinds, horse trappings and so forth including for the purpose of comparison examples of extraneous provenance. Of unusual interest are the chapters relating to work in the precious metals and especially the Kentish inlaid jewellery. It is in regard to this extraordinarily good work that the author establishes a strong case against those who with an almost anti-patriotic bias seek to discover any provenance but a native one for all objects of special merit found in our own country, for, as he says "whether or not the Kentish craftsmen borrowed the first form of their inlaid work, the small close set garnet brooch, from the Franks or Alamanni of the Rhineland, they certainly developed the art at home on thoroughly insular lines." A large part of the second volume is devoted to an account of the ancient burial places of the Anglo-Saxons which have yielded so much evidence of the artistic practice of our remote forefathers, and maps are added which the student of history and archaeology will find of great value. The two volumes are profoundly interesting and their appearance at the present time, when the future of our artistic crafts is under consideration, is opportune, for they provide a veritable mine of instructive material which the artist craftsman of to-day can explore with advantage.

A House of Pomegranates By OSCAR WILDE Illustrated by Jessie M King (London Methuen and Co) 12s 6d net—Readers of THE STUDIO are well acquainted with the work of Miss Jessie King which has figured in its pages at frequent intervals for some years. The illustrations and decorations which adorn this new edition of Oscar Wilde's *House of Pomegranates* denote, in several instances, a marked development in her art which is both interesting and refreshing. A robust technique and breadth of treatment are here displayed such as are absent from the more carefully wrought drawings with which we are familiar. Yet the artist's poetic fancy and weird imagination have inspired all the illustrations, each of which possesses charm and beauty. Of the sixteen plates in colour that which depicts "Her face was veiled with a veil of gauze, but her feet were naked," represents the high water mark of Miss Jessie King's art. Its appeal to the pictorial sense is irresistible. Distinctly original, too, are the artist's designs for the cover, the title page, the end paper and the initials, giving to the volume a homogeneousness which is entirely satisfying and agreeable.

The Ballet of the Nations By VERNON LEE With a pictorial commentary by Maxwell Armfield (London Chatto and Windus) 3s 6d net. *The Life and Death of Jason* A Metrical Romance by WILLIAM MORRIS Decorated by Maxwell Armfield (London Headley Bros) 7s 6d net—Mr Maxwell Armfield is nothing if not "artistic." The skill of some artists is in excess of their taste. The fine taste of Mr Armfield gives an air of perfection to all his decorative illustrations. We cannot think of an illustrator who more fully appreciates the necessity for perfect agreement of style between embellishment and text. He has a dainty, fanciful imagination, and all that ingenuity which is the secret of attractive design. He is incapable of ugliness, either in idea or in form. Ugliness of form implies violation of truth. Where there is so little ugliness as in the designs under review, there must be much truth, even where it can be said that from the point of view of naturalism the drawing is defective. The character of the designs in the two works under review is derived from the convention of the Greek vase friezes, but while the convention is derived its employment is original and vital. Mr Armfield possesses to an unusual degree sense of design and he exhibits true feeling for line.

Prehistoric Art By E. A. PARKMAN (London Longmans, Green and Co) 10s 6d net—No writer on the subject with which this book deals

could appear more sensitive than its author to the romantic significance of his theme, or to its bearings on the very question that is agitating critics of modern art—namely, What is the primary motive of Art? Yet nothing is said directly on either of these points. The writer is chiefly intent on giving the student the key to a realm of mystery. His work is named "an introduction to his subject, and at the foot of each page the names of all the authorities are marshalled. There may be some who will reproach the author for his matter of fact style but we are not among such. His strict account of the remains of the art of an age of which there is no other record but its art leads us from the very dawn of human genius in Western Europe to late Celtic times. It is worth reflecting that it is Art alone that survived from the darkness of that past. In the earliest drawings outline is often extraordinarily sophisticated and suggestive, eloquent we should think of memory and feeling rather than of purely visual experience. It is this character in prehistoric drawing that attracts critics with little feeling for archaeology, whose sympathies run out to the future. The art of the future, as distinct from futurist art, will give the unmistakable sign of its authenticity by fidelity to the impulses that have inspired all that is notable in the past, right back to the first cave scratchings.

A Handbook of Anatomy for Art Students By ARTHUR THOMSON, M.A., F.R.C.S., LL.D. Fourth edition (Oxford: The Clarendon Press) 16s net.—This text book is so well known and widely appreciated among art students that detailed notice is unnecessary. It must suffice to say that in this fourth edition the illustrative material has been greatly improved by the inclusion of a large number of plates showing the nude model male and female in various positions and so arranged as to afford a comparison of the two sexes side by side. They are from photographs taken expressly for the new edition and are executed by an intaglio process of reproduction which gives excellent results. Apropos of the male models selected for illustration the learned professor, observing that nothing as a rule is more ugly than the average 'strong man' states that he has endeavoured to select only those in whom the development of muscle was combined with graceful contours and approximately correct proportions and that in fact his studies have been taken mainly from "all round university athletes."

The First Temptation of St Anthony By GUSTAVE FLAUBERT. Translation by René Francis. Illustrated by Katharine Low (London: Duckworth and Co.) 15s net.—In the illustrations to

this work there is evidence of inventiveness and deliberate and sound execution but Flaubert's writing demands from an illustrator a departure from literalness which cannot be made by deliberation. The artist should be able, like Mr Armfield, reviewed above, to go his own sweet way. For this he must have unlimited confidence in the quality of his own imagination. Miss Low's style might, we think, gain from simplification. In detail it is at present conscientious rather than inspired. This may not be for lack of inspiration, but from anxiety to give too much. Her outlines are too matter of fact for imaginative design.

The Architecture of Ancient Egypt By EDWARD BRILL, M.A., F.S.A. (London: G. Bell and Sons Ltd.) 6s net.—We are told that this handbook was begun in the attempt to trace architectural tradition from its remoter origins. It represents recent information at present dispersed in special books and papers. Though little more than an outline and pretending to no technical treatment, it "notes the changes in æsthetic ideals which notwithstanding the innate conservatism of the Egyptian race, took place at one or two periods of their history." An appendix is added in the shape of a paper by Lepsius, dealing with some features of Egyptian art, which has not been translated before. The aim of the author in general has been to give unlearned or ordinary readers the benefit of the fruits of later research work. He profusely illustrates his text by photographs and drawings.

The 'Builder' in its 74th year continues to embody architecture and construction in the best possible way. Useful illustrations of ancient and modern buildings appear in the New Year's number, among the most interesting being the late H. W. Brewer's picturesque 'restoration' of Old London Bridge, and Mr Thorp's model of Old Newcastle. Articles on Wren's London Churches and his first design for St Paul's Cathedral appear in this issue with similar historical studies.

We are asked to state that postcard reproductions of the cartoons of Mr Louis Riemackers are issued in packets of twenty one from the offices of "De Telegraaf" at Amsterdam in which they first appeared at the price of one shilling and eightpence for the set the proceeds being set apart for a fund in aid of the wounded soldiers of France. The originals of these cartoons have been on view at the Fine Art Society's galleries in New Bond Street and have aroused extraordinary interest.

THE LAY FIGURE ON THIRTY-SEVEN WAYS OF CRITICS

"There," said the Average Man, throwing down the morning paper, "can any of you deduce from that art article the nature of the exhibition? When I read it I imagined that a new artist of talent, classically trained, had arisen. I have just seen the show and find it is merely an assemblage of Post Impressionist pictures. The critic should have told us that, and then I should have stayed away. I was enticed there under false pretences."

"You were meant to read between the lines," said the Advanced Man. "The critic postulated intelligence and knowledge on the part of his readers. He gave you the X Y Z not the A B C of his knowledge. He doesn't write for school boys."

"I read the article," said the Average Critic. "It was enigmatical. The writer was merely displaying his own cleverness. He should first have stated plainly the school to which the artist belongs, then he should have selected the important works and analysed them. In a concluding paragraph he should have summed him up and placed him. An article on an exhibition should be in the nature of a catalogue, a few lines to each important work, and ending with a general summary of —"

That's your view, I know, broke in the Advanced Critic, "and that's the reason why nobody reads your art criticism. Nothing is duller than a collection of jerky remarks about a lot of pictures the reader has never seen and probably never will see. Painters, of course, like it—we all like to be noticed—but it's about as interesting as describing the raisins in a plum pudding. I'll go further, he added with a laugh: "the ideal art article shouldn't mention a picture at all. It should deal with tendencies, not episodes. If an artist explores new ground, or exploits a new vision, enlarge upon him, if not, ignore him. The mere impersonal critic has had his day. The appreciator has taken his place, and he can only stimulate his readers if he has been stimulated himself. We are all disciples of Flaubert or of Anatole France."

The Advanced Man groaned. "I knew you were going to quote Anatole France," he said.

"Of course," cried the Advanced Critic, gaily—"the good critic is he who describes the adventures of his soul among masterpieces. Obvious! The trouble is that there are so very few masterpieces about, and consequently the appreciator has often to choose quite a minor masterpiece as a peg for the adventures of his soul. The old

Adam of criticism, that still works in me, and I still sometimes make a catalogue of my article, but I never think over an exhibition without one work coming to the surface of memory, and I always regret that I did not write my article around that one picture or personality."

"It seems to me," said the Average Man, "that you are more anxious to explore and explain your own personality than to do justice to the merits of a number of reputable painters."

"My instructions," remarked the Average Critic, "are to mention as many names as possible. I am conscientious. I am a literary man who writes art criticism, and I am proud to recall that I modelled my style on the art columns that the late G. A. Sala contributed to the Press. He used sound, ordinary words. The new art vocabulary has no attractions for me."

"The ways of critics," said the Average Man, "are as various as the ways of painters, and I have heard it stated that painters themselves differ more about the vagaries of modern art than even the critics. I am all in favour of categories. Label an exhibition, call it Conventional or Cubist, Catholic or Commercial, Post Impressionist or Post Academic, and I know where I am. But I resent the kind of article that began this talk. I do want the A B C of art knowledge, not the X Y Z. A critic cannot be too simple for me."

"You should read Fromentin," said the Advanced Critic. "He had a limpid soul, and a crystal mind, and he wrote only about what he loved. Upon my word I believe that is the secret of readable and attractive art criticism—to ignore what you dislike or what bores you, and to write only about what you love or—like."

"Well, here is the Editor, let us hear what he has to say about art criticism," said the Average Critic.

"Ah, art criticism!" exclaimed the Editor, "I'm afraid the public do not take much interest in it, and the fault, it seems to me, rests largely with you critics. What is wanted—and what is most difficult to get—is a fair, honest account of an artist's work from the artist's own standpoint. The great critic is one with a broad view of art and is competent to judge of a work of art, whether it be pre-Raphaelite, Impressionistic, decorative or what not, from the point of view in which the work itself was executed. There are too many of you who approach art in a partisan spirit and pass by or express contempt for anything that does not fall within the narrow range of your sympathies."

FIFTY-SEVEN
THE LAY FIGURE

THE WATER-COLOURS OF CLAUDE HAYES R.I.

THE art of water colour painting as practised by artists of the British school, is subject to certain traditions which are entitled to the fullest respect because they have as their foundation a correct appreciation of the qualities of the medium and an intelligent sense of artistic fitness. These traditions were established not much more than a century ago by the earlier masters of the art, who if they did not exactly create water colour certainly laid down the principles by which its practice is directed to-day, and by which, as far as can be foreseen, it will be guided for all time. It can, indeed, be claimed that by these earlier masters—who were leaders in the British school—almost all the possibilities of water colour painting have been demonstrated and the standard has been fixed by which the work of all their successors must be measured.

In accepting a tradition there is always a danger that it may become stereotyped and degenerate into a mere convention, if it does not offer sufficient scope for individual application—if, that is to say,

it is hedged round by too many rules and restrictions and is deficient in flexibility. In art a convention which denies to those who adopt it the opportunity to display their personal conviction is a pernicious thing, because it deadens initiative and hampers progress. Under its shadow the mind of the artist withers under its influence; he becomes merely a copyist and an imitator; he ceases to have any value, and the chance of real achievement is lost to him.

But respect for the traditions of British water colour painting certainly does not involve any risk of a lapse into conventionality, and only the artist incapable of original effort would find in them any thing which could be formulated or made a matter of rule. All that they really prescribe is regard for the genius of the medium—recognition of the manner in which it should be used and understanding of the qualities by which it is particularly distinguished. They do not set a pattern in picture-painting which all other water colourists must accept, they do not limit either the choice or treatment of subject, and they do not regulate the character of the work which is to be produced. To the men who follow them faithfully the widest



A MILL IN WILTSHIRE

range of accomplishment is open and the highest type of success is possible

And it is unquestionably among the artists who know best how to profit by the example of the earlier masters that we find to day the most notable of our water colour painters the most personal in outlook and the most skilful in their management of executive devices. It is from these men who have studied sincerely the water-colour tradition, who perceive its spirit and are inspired by its principles, that is coming now the work which counts highest in the modern record of the British school. They are maintaining the continuity of the art in the best possible way, by keeping its vitality unimpaired and by preserving intact the purity of its methods, they are handing on to those who will succeed them the lessons which they have learned from their predecessors and they are guarding zealously the great essentials which made the teaching of their masters so convincing.

In judging the work of the modern exponents of water colour painting it is very important to note in what way and to what extent they have been influenced by what may fairly be called the classic examples of the art. If they are simply imitating

the mannerisms of some particular master—even a master may at times be indiscreet enough to lapse into a mannerism—if they are unintelligently adopting the characteristics of some other artist's style and using his methods without understanding them, such men are hardly to be accounted as having much claim to consideration. They are, at best only reflections of painters greater than themselves and they add nothing fresh to the store of their country's art.

But if they have gone below the surface of the work they have chosen to study and have realised by what intentions it was inspired, and if on this realisation they have built up a method of expression as personal and as temperamental as that of the master by whom the work was produced, then they have something to offer that is worthy of acceptance. It is their interpretation of the tradition that they put before us their application of the principles which the masters have laid down and though they are careful to maintain these principles in their integrity they do not deny to themselves liberty of action in choosing and dealing with the material which seems to them suitable for pictorial treatment.



* NEAR HUNSTANTON



THE ROAD TO PORTSMOUTH
BY CLAUDE HAYES R I



NEAR STURRY KENT

BY CLAUDE HAYES R.I.

That is why there is so much modern water colour that is quite as sound in quality and quite as serious in aim as any of the older productions without being at all out of touch with present day sentiment. We have amongst us many painters who use this medium in the best traditional manner but who have not forgotten that the foundation of all virile and significant art is sympathy with the spirit of the period in which it is produced. In their work a sane and wholesome modernity is the dominant note—their knowledge of what has gone before saves them from those extravagant aberrations which mark the practice of the artistic anarchist who has never taken the trouble to discover what tradition really means and yet this knowledge enables them to be as true to their own times as were the past and gone masters to the period in which they lived and laboured.

It would be difficult to find a better illustration of the way in which the teaching of the earlier British masters can be applied than is provided by the work of Mr. Claude Hayes. He has assimilated admirably the fundamental essentials of the art which they practised and he has taken infinite pains to acquire a full understanding of the methods of expression which they employed. He has

studied them shrewdly both as artists and craftsmen—examining both their mental attitude as producers and the technical devices by which their ideas and convictions were conveyed. He has gathered from the past the best it had to offer him, analysing and testing the information put at his disposal and choosing from it with right discretion just what he wanted to guide his own development and to make sure his own grasp of the problems of his profession.

This reference to what has gone before has not however taken away from him either the inclination to think for himself or the desire to see and express in his own way the facts of nature which have appeared to him as worthiest of his consideration as an artist. Perhaps the most obvious characteristic of his work is its suggestion of direct inspiration. It has always an air of having been done because he had found something stimulating to his artistic sense and something which incited him to spontaneous effort—not because the subject reminded him of a motive which one of his predecessors had dealt with. When he is choosing his material he does not stop to think whether it will make a picture like a De Wint or a David Cox, but whether he can with the same purity and

freshness of technique that they attained arrive at a result which will sum up thoroughly his own conception of what a picture should be.

That in fact is what marks the difference between him and the ordinary unimaginative follower of the prescriptions of a school. He does not take on trust even the master's view of nature, and he does not assume that even the master's devices of interpretation are the only possible ones. He prefers to do his nature study for himself and to depend upon his own impressions in his selection both of the matter and the manner of his work, while the school follower has no ambitions beyond the faithful—and mechanical—reproduction of a sort of pattern which the master has designed. Mr Hayes is rightly anxious that his pictures should look as if he had painted them himself—the man who hangs on to the skirts of the great achieves the summit of his desire when he produces something that might be mistaken for the work of someone else.

And certainly Mr Hayes has made impossible any question about the authorship of his water colours. His personality is too apparent in every thing he does, his style is too definite and his

point of view too clearly expressed for anyone to think of ascribing his productions to any other painter. Yet it is not because of any mannerism that his work is so easily identified, in his case the personal note has not degenerated into a convention, and the distinguishing qualities of his style have not been formulated into a regular system of treatment. He uses the medium with a full sense of its possibilities and with a certain resourcefulness that can be sincerely commended, but he avoids those facile tricks of handling which sometimes grow upon the artist who has acquired a very thorough command over the mechanism of his craft.

Indeed it can fairly be said that the way in which he paints a particular subject is suggested to him by the impression which that subject has made upon him. Always he seeks for directness and spontaneity, for a frank and clear statement of the pictorial facts which he wishes to realise, but whether he uses only a few broad washes or whether he works with crisp and sharply defined touches depends entirely upon the character and nature of those facts—he varies his technical method as the occasion seems to demand.



FORDWICH FARM KENT

BY CLAUDE HAYES R I



AN OLD RUIN IN SUFFOLK
BY CLAUDE HAYES R I

Or rather he varies his executive processes to suit the varieties of nature. When he has an elusive effect before him full of subtleties of aerial tone and colour his treatment has a very significant breadth and delicacy. When he is confronted with the well marked forms of a detailed landscape in which there are obvious actualities that must not be evaded he is exact and precise and he searches out with scrupulous care the things that count in the composition. But even then he does not become restless or incoherent the details are kept in correct relation and the largeness of the general effect is not lost by any over insistence upon subordinate parts. His sense of proportion is finely trained and guides him all ways to the right conclusion.

All this is because he has made an intimate study of nature his lifelong habit and because he has guarded himself most carefully from giving way to the temptation to take for granted anything which nature might choose to reveal to him. He sees now after many years of practice that to retain his receptivity and to be ready to respond to new impressions is just as important as the acquisition of a true sense of nature's infinite variety was to him at the outset of his career.

He is still capable of being surprised by the unexpectedness of nature it is still possible for her to stir him to enthusiasm by fresh manifestations of her charm and as the outcome of these surprises and as a consequence of this enthusiasm he can still strike the note of novelty in his work and touch fresh heights of achievement.

It is true enough to say that his study of nature has been a lifelong habit for he began it when he set to work to study art. As a student he had his training—for three years—in the Royal Academy schools and afterwards he went through a finishing course at Antwerp under Verlat. But even then he made time for painting out of doors and he was not long out of his student days before he settled down finally to paint landscape and nothing else—after some experiments in portraiture and figure work. His choice of water colour as his chief medium was not a result of his art school training—for some mysterious reason water colour is not taught in schools—but came from the conviction that it was the painting method which suited him best and with which he could attain most successfully the results at which he was aiming.

That this conviction was well justified is



ON THE RIVER WEY GODALMING



"A BREEZY HAWK MAKING
BY CLAUDE HAYES R.I



CHARCOAL SKETCH

BY CLAUDE HAYES, R I

sufficiently proved by the position he holds to-day in the British school and by the estimation in which he is held by his fellow-artists and the general public. He is a member of such important art societies as the Royal Institute of Painters in Water Colours the Royal Institute of Oil Painters, and the Royal British Colonial Society. He is represented in the permanent collections at Preston Dudley Belfast, and Cape Town and he is a popular favourite with all those art lovers who are capable of appreciating the value of work which combines sincerity of purpose with consummate executive skill.

Artists like Mr Claude Hayes—there are not too many of them by the way—are indeed indispensable links in the chain which connects the great art of the past with the art as great, it is to be hoped that the future will produce. They remind us of what there is perhaps some danger of our forgetting—that the continuity of a nation's artistic achievement is well worth maintaining and that the men who understand best the work of yesterday are the real pioneers who are preparing the way for the work of to-morrow. We owe to them a debt that will not be easy to repay.

A. L. BALDRA

THE STUDIO YEAR BOOK OF DECORATIVE ART 1916

THE eleventh issue of this annual publication is now in course of preparation and will be ready about the end of April. As before, it will form a comprehensive survey of the most important work which has been produced recently in the varied branches of Decorative and Applied Art more especially in their relation to the artistic construction decoration and equipment of the home. With the co-operation of the leading architects designers and craftsmen the Editor has been able to bring together a most interesting collection of material from which to select the illustrations. Besides the work of Great Britain and the United States, a section will be devoted to the productions of some of the British Colonies, a subject which has a peculiar interest at the present time. Another new feature will be an important article fully illustrated, on the interior decoration and furnishing of a small country house which will supplement the articles appearing in the previous issue. As usual the volume will be copiously illustrated and every effort will be made to maintain the interest and artistic quality of this unique series of Year books.



NEAR OKEHAMPTON DEVON

BY CLAUDE HAYES R



NEAR WAREHAM DORSET

BY CLAUDE HAYES R

THE MODERN SWISS SCHOOL
OF ALPINE LANDSCAPE ART
AND THE WORK OF EDOARDO
BERTA BY PROF ROBERT MOBBS

IN an interesting article in the "Journal de Genève" on the Oxford of to-day, Mr Robert De Traz, while dealing in appreciative terms with Mr Sadler's contribution on Alpine landscape painting, to "Oxford Mountaineering Essays," expresses surprise that the writer should almost entirely have ignored Swiss artists and only made mention even of such a master as Segantini. I, for one, share Mr De Traz's surprise, all the more that the achievements of modern Swiss painters in this domain—peculiarly their own—are of the first importance.

If the publication of J J Rousseau's "Nouvelle Héloïse" "marks the beginning of Alpine worship and the sense of mountainous beauty," the accomplishments of Horace Bénédicte de Saussure, at once as profound lover of the Alps and zealous promoter of the Arts, mark the commencement of a movement in Geneva which contributed to the rise of that school of Alpine painters of which "De la Rive was the precursor" and Calme and Diday the most representative members. These

artists approached Alpine nature in the romantic spirit, and their work is, in truth, romanticism in art. Their imagination was too deeply moved by the mountain, as theatre of the loosened energy of elemental forces, or as background to decorative effects of forest and torrent, to permit of their dwelling upon its simple, eternal character. In reaction arose the modern Swiss school. The sum of such artists as Brud Boy, Segantini (who, though born at Arco, spent the best part of his life amongst the Alps), Ferdinand Hodler, Alexandre Perrier, Albert Trachsel, and others, has been to break away from this conventional conception of the Alp, and, as Mr De Traz says, to paint, what Mr Sadler regards, and rightly so, its veritable character as Nature's monumental architecture. How far they have succeeded is well known on the Continent. Who has understood the Alps better than Brud Boy or Segantini? These artists knew and conformed to the difficult conditions under which higher Alpine landscape art is alone possible. While others have been content to wait, in lower regions, on those magical moments "pendulous 'twixt the gold hour and the grey" when the snow-clad peaks loom through a vaporous atmosphere like flaming "bastions fringed with fire," they on the contrary lived in communion with the majestic



"RETOUR DU 'CORPUS DOMINI'"

(*Voie de Lancy*)

BY EDOARDO BERTA



VENT DE MARS

BY EDOARDO BERTA

technical asperities of which the artist has bent to his use with rare effect and Edoardo Berta's beautiful and impressive St Bernard landscapes revealing the strong appeal of mountain solitude to the pensive imagination of one of the most temperamentally poetic of Swiss painters. In studying the Alpine landscapes of these artists one cannot fail to feel that the mountain has been the School of Nature where they have grown up to the full consciousness of their vocation.

summits in their own cold luminous silent upper world. And turning to living Swiss painters the same may be said of Charles Giron for he too is at home in those higher altitudes and as a landscape artist his subject by predilection is the Alp.

The character of the Alps as Nature's architecture outside and above our civilisation has surely never been more effectively treated than by Ferdinand Hodler and Albert Trachsel. For sheer primitive vigour in building up into a picture the rugged structural character and unity of the mountain and making one feel the rockiness of the rock and the massiveness of the pile few painters can equal Ferdinand Hodler. His *Die Jungfrau* is a masterpiece in this respect. And in Albert Trachsel's water-colours the architecture of the mountains emerging from what seems the uncertain dawn of things is as it were carved with the brush. The spirit of a world in the making is with these artists in them has survived in a marked degree a strong primitive cosmic sense.

To their works must be added those so remarkable in their way of Alexandre Perrier in which the monumental form and granitic nature of peak and ridge are rendered by a process the

Some Swiss painters have been attracted not only by the rugged Gothic of the Alps but by the more classic form of the Jura or Mount Salève. The latter seen in the glow of sunset which brings out the distinctive character and value of its rocky ledges has furnished A Perrier with the theme of several of his best pictures and L Rheimer whose impressionistic paintings of la Côte d'Azur landscape are an intoxication of delight to the eye has shown specially in his water-colour drawings of Mount Salève his capacity not only to deal with the magic revel of light in the South but with the



PRÉ FIELRI

BY EDOARDO BERTA

Modern Swiss School of Alpine Landscape Art



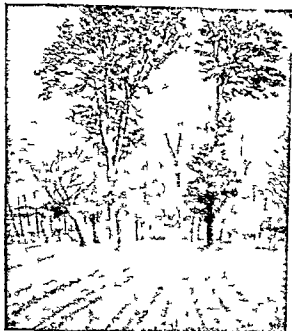
FIN DE PRINTEMPS

BY EDOARDA BERTA

ribbed structure of mountain rock weathered by the atmosphere of central Europe. A few painters are lending their talents to the eccentricities and crazes of the moment but they are not in the direct line of the evolution of the modern Swiss school. Its real representatives—to be found in all parts of the country—are distinguished by an independent attitude, intense sincerity and individuality and their rallying point is in a disinterested devotion to art and genuine national spirit. The latter characteristic is worthy of note for at this moment of peril to the national life the authentic Swiss spirit is finding voice in its painters and poets. They have not only laid under contribution Alpine and lake side scenery, the history and characteristic types of the land but have drawn inspiration from its great primitive traditions. The work of Ferdinand Hodler is steeped in the old Swiss spirit and no painter has

evoked so powerfully and vividly the heroic period of Swiss history. His significance in relation to the present school and to contemporary European art has been well defined by M. G. de Reynolds: 'To the French Hodler may have seemed to be German, the Germans perceive that he is not and this apparently intermediate position leads on his part neither to concession nor to neutrality. Hodler that rugged Bernese has been the first in our country to find a language and create a style. His work has been a liberating power. It is the custom here every now and then to have a storm in a tea cup as to this master's technique. He is blamed for lack of magic of touch, refinements of *métier*. But it has been very clearly shown by M. Mauret that the art of Hodler is above all that of la grande décoration as it was understood by the Egyptians, the Greeks, the Byzantines, the Persians and the artists of the twelfth century and

Modern Swiss School of Alpine Landscape Art



"L'OR DE L'AUTOMNE"

BY E. BERTA

that he employs with mastery a language and style eminently suited to the expression of such an art.

And now turning to other and different painters—with what charm and intimacy the beauties of Geneva lake side scenery or the history, customs, quaint quiet corners of the dear old city have been treated by De Beaumont Estoppey Silvestre Simonet Reuter Rhefous Coteau Van Muyden Duvoisin and others with what feeling for a humble but independent lot Valaisan and other Swiss peasant types and mountain village life have been evoked by Giron, Rhefous Burnand Van Muyden Bieler Hermenjat and such promising young artists as Max Buri, Edouard Vallet E. Boss E. Wurthenberger with what ceaseless and perhaps excessive technical research Cuno Amiet and Giacometti have dealt with effects of light atmosphere and snow on landscape and human nature in the Grisons or the Bernese Oberland with what blending of idealism and realism Paul Robert—one of the greatest living Swiss painters—has expressed his dream of the coming of the Kingdom of God in his own canton, in the beautiful mural paintings with which he has adorned the Neuchâtel Museum and how profoundly the poetry and beauty of the Tessin have permeated the art of Edoardo Berta, Pietro Chiesa, and all the members of the Tessinese group.

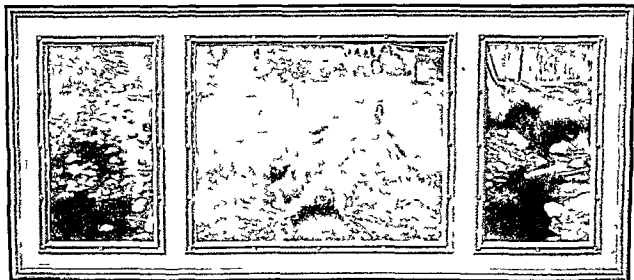
Amongst these artists Edoardo Berta stands in the front rank by virtue of his entirely artistic temperament and spirit as well as by his special

gifts. He is a devotee of the religion of the beautiful. Some years ago I contributed an article on his life and work to *THE STUDIO*. Since that time he has matured but has carried the freshness of his youth into the work of his prime. It inspires a riper experience a surer technique a fuller vision. He has felt the influence of the schools, has been urged on beyond them by love of Nature and sincere passionate effort at self-realization and has attained to the perfect law of liberty in his art. Like Otto Vautier though in a different manner he is eminently a painter's painter in more than one secret of his masterly technique. He is more a poet painter like the brothers Chiesa (the one with the brush and the other with the pen) and with them the theme he loves above all is his own Tessin. The poetry of its landscapes its old buildings, its gardens of the dead and of the living its very life has entered into his soul and imagination inspiring him in the execution of a series of beautiful and intensely intimate and personal paintings which are a permanent contribution to Swiss art. If ever Nature in that marvellous canton has taken an artist aside and whispered her secret into his soul she has done so in the case of Edoardo Berta because reverence and simplicity of soul have kept his ear open to her authentic



"GITE EN MONTAGNE"

BY E. BERTA



HARMONIES TRANQUILLES

BY EDOARDO BERTA

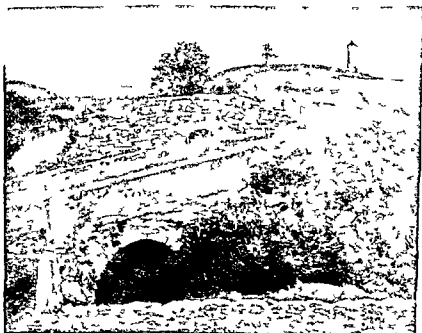
voice and his vision sensitive to the great moments of her self revelation

M Berta is not only a painter he is an Art Teacher and one after Ruskin's or William Morris's own heart Under the auspices of the Board of Education of the Canton Tessin he is engaged in bringing out a work the Monumenti Storici ed Artistici destined to be of immense service to art students in their studies and to the public in quickening reverence for what has been in harmony with the landscape by keeping before the eye the most characteristic vestiges of architecture in the

canton This work stands in intimate relationship to M Berta's life work as a painter He says 'It is the crowning result of a whole series of efforts I have made as painter, professor and member of the Board of Fine Arts to call attention to the beauties of our traditional art with a view if not of arresting at least of diminishing the degenerating effects of certain æsthetic fashions which of late years, have been imposed upon us breaking the harmony of our buildings with the serenity of our landscape

From the foregoing study I venture to think I have made it clear that a school of artists exists in

Switzerland whose work merits the most careful study A country which possesses painters of such varied and commanding gifts as Ferdinand Hodler, Charles Giron, Paul Robert Eug Burnand, Alex Perrier A Trachsel Ed Berta P Chiesa O Vautier, etc, not to mention those who have recently passed away but whose work is destined to survive, is artistically vital, and the time has more than come when the works of the modern Swiss school should have as fair a chance of being seen and appreciated in London and New York as they have long had in Paris and Munich



SOIR EN MONTAGNE

BY EDOARDO BERTA

THE LITHGRAPHS OF COROT

BY D. CROAL THOMSON

ALTHOUGH the connection may seem a little remote at first yet it is true that the production of lithographs by Corot was a direct result of War.

Like the great majority of artists in the present crisis, Corot in time of war found it impossible to maintain the ordinary course of his work and, as many others are doing just now, he looked around for some medium of expression different from that which he usually employed. He felt it necessary to occupy himself in some artistic way even although most of his time for months had been spent in distributing in charity the worldly goods with which happily he was then well endowed. Corot could not easily bring himself to continue painting the landscapes for which his name had already become celebrated, and the period of stress fell upon him towards the end of his long life. By this time he had produced many famous landscapes almost always in these latter days with the tree foliage delicately and tenderly painted *petit lussier passer les hirondelles*, as he was wont to express his beautiful idealism.

In was in 1871 just after the taking of Paris by the Prussians, that Corot made his only serious achievement in the art of lithography. He had remained in Paris during the four months of siege, and although far too old to shoulder a rifle he was ardently patriotic, and spent most of his time in visiting the sick and wounded or helping to mitigate the sufferings of the poor.

After the war Corot took a journey to the North of France where he had been before and had many warm friends especially the incomparable Alfred Robaut at Arras and it was there that, while occasionally painting he also spent some time in developing his skill in lithography. He did not draw on the stones themselves but like Senefelder and Whistler and many other artists who have used this method he made his drawing on the autographic paper which any clever workman can readily transfer to the lithographic stone.

The by paths explored by an artist in the course of a long life are always interesting to his admirers even though no great mastery may be found in the particular production under consideration. But when, in addition to the ordinary interest there is added the certain charm of mastery in production the position is altered.

Corot was one of the great masters of landscape

painting, and his rendering of the sweetest and poetry of the afternoon or evening has never been equalled by anyone before his time or since. His occasional and usually successful efforts in etching are still generously recognised by collectors but as a worker in lithography he is scarcely known at all. It is true that he did not spend any length of period in preparing lithographic drawings and, in fact it was only because his friend Robaut smoothed the way at a time of special stress that he gave his mind to the medium and produced the dozen examples which were published in a portfolio in 1872. He also made a small number of other lithographic drawings both earlier and later but these were very few indeed and this series of twelve forms his special contribution to art in this form. At various times, too, a good number of his paintings were reproduced by lithography, and in 1870, just before the war a series of them by Emile Verrier having a notable introduction by Philippe Peris, was successfully launched but these were not the personal work of the master although in all probability proofs of them were submitted to him before publication.

The series of twelve lithographs, of which eight are now here reproduced, formed the 1872 portfolio the issue of which was limited to fifty sets. These were drawn by Corot on the transfer or autographic paper mentioned above and mechanically transferred to the stone from which practically any number could have been printed. The only reason for restricting the number to fifty was to make the publication scarce and therefore to be specially treasured by subscribers. The copy I possess is numbered twenty-one and this figure is authenticated by Corot's own signature underneath.

Our old artist—Corot was then in his seventy-sixth year—found a certain delight in working on these drawings, and it is surprising that even at his advanced age he did not pursue the matter further. The only explanation is that he had been gently persuaded to it by his enthusiastic pupil, Robaut and as soon as the strain of war time was overcome, he experienced still more pleasure in returning to the pursuit of what he called his ordinary work. It is noticeable, however that Corot did not immediately proceed with the same character of landscape painting in oil as he had gradually been developing—that which he called the feather tree composition. Several of the pictures he painted immediately after the war were strongly tinged with his earlier and more precise and prosaic manner, and it was some months before he gave his trees the delicate

The Lithographs of Corot

quality he sought to achieve so that "the swallows could fly through nevertheless it is to be observed that many of his finest pictures—the most subtle, the most poetic—were painted in the brief period between the cessation of the war in 1871 and his death in 1875

The question whether a drawing on transfer paper can be properly designated a lithograph has sometimes been disputed, and the fact remains that these are not drawn directly on the lithographic stone from which they are printed. The transference from the autographic paper to the stone is, however, merely a mechanical piece of work that any ordinarily intelligent workman can accomplish, and in my view it is quite proper to call these prints lithographs, as it is through the lithographic process that they are multiplied.

There was once a famous lawsuit over this very point. In the "Saturday Review" of December 26, 1896, an article by Mr. Walter Sickert appeared which argued that for Mr. Joseph Pennell, whose work was in discussion, to pass off drawings made on paper as lithographs was "misleading" and "amounted to a charge of dishonesty." An apology was demanded and refused, and in the following April Mr. Pennell, supported by Mr. Whistler, brought an action against the writer, and was awarded £50 damages. I remember the excitement of the trial, which made some good reading in the newspapers of the time, and as I was one of the witnesses, I attended throughout. When the case was half way through I was unwise enough to declare that I was sure Mr. Pennell would win and that he would get £200 damages, and my dis-appointment at the smallness of the sum awarded was severe. But perhaps the amount was large from the point of view of a British jury, for the courts had awarded Whistler only one farthing in the famous Ruskin trial nearly twenty years before.

It was this transfer paper that Whistler used in his lithographic work, and he always carried it with him when not employing colour. I well remember sitting beside the fascinating artist in my own drawing room while he sketched in and completed the now well known lithograph of my daughter. And I also remember on another occasion piloting Whistler, who had his lito-paper in his hand, down to Blackheath to visit that sympathetic collector Mr. Alexander Young and his wonderful gallery, yet Whistler found no subject that day, and returned home with me rather disappointed, and with an empty drawing sheet.

Of the eight subjects we reproduce from the series

of 1872 four were executed in Arras and four in Douai, and the titles printed are those given by Alfred Robaut when he prepared a list of all the artist's work. Our first plate, *Le Repos des Philosophes*, is one of the most characteristic of Corot's subjects, and it was also the first in the 1872 portfolio. The little figures, as was almost always the case in Corot's pictures, are treated only as part of the general composition, and the real charm is conveyed in the interlacing tree trunks and above all in the softness and lightness of the foliage. In the next, *Le Clocher de Saint Nicolas les Arras*, the feathery trees are again in full evidence, and altogether this is one of the most charming of the number.

Le Rencontre au Bosquet is the most hastily produced of all, and the indication of the trees to the left is a kind of shorthand sketching which is interesting to see when made by a master, but in a less skilful hand would be unintelligible. The figures are also hinted at rather than drawn. The fourth (of the mill of Cunchy near Douai) has points in common with the earlier and the later works by the artist. The cottages recall the form he employed in his earlier days, while the trees, and especially the one fallen across the foreground, remind one of the picture of the *Route d'Arras* in the Thomy Thiercy collection, where the same idea is employed to enrich the front plan of the composition. The fifth, *Souvenir d'Italie*, is a very careful and complete composition, and was certainly produced from one of Corot's earlier studies. The castellated building was frequently employed by our artist in his early years, and no point in a picture seems to have impressed itself so much on him during the whole course of his artistic career. He returns again and again to it, and it must be allowed with unflinching success. In this print the tones of the landscape are most carefully and accurately rendered, and altogether it is one of the best of Corot's lithographs.

Of the remaining three lithographs, *Le Coup de Vent* is only a brilliant recollection of one of his best known pictures, while *La Tour Isolée* is a pen drawing made on transfer paper, and therefore has less quality of tone than the others, which were drawn with crayon or chalk. In the last, *Le Dormeur des Vaches*, the masses of the trees are much more heavily represented than in most of the others, and the general arrangement is almost suitable to be worked in tapestry.

A word may be added respecting the four remaining subjects of the portfolio which are not here reproduced. *Le Cavalier dans les Roseaux*

The Lithographs of Corot

is rather heavy, with trees and cottages and a horseman, who, although by no means accurately drawn, still moves along. Another is of Willows, with all Corot's finest qualities of tone and composition. In the other two there are large figures in the front plan, which are somewhat out of proportion to the landscape, and therefore not very attractive.

In addition to the twelve auto-lithographs described and four "direct" lithographs there existed also three subjects drawn on transfer paper, two of which were afterwards published. In 1871, when experimenting to execute the twelve folio lithographs, Corot made a sketch on paper, *Sous Bois* at Arras, of which only a few copies were pulled. The subject was simply some trees with indications of a cow in the foreground, on paper ten by eight inches, upright, and very roughly executed, so that the artistic interest is at a minimum.

The other two were issued in July 1874, just a few months before Corot died, and one hundred proofs were published. Both of these are charming and characteristic drawings, with feathery trees, equal in quality to any of the portfolio dozen. They were entitled *Le Fort Détaché* and *La Lecture sous les Arbres*, and in both the foliage is very delicately drawn.

Of what may be called "direct" lithographs, i.e. drawings actually made on the lithographic stone itself, and not by means of autographic or transfer paper, there are only four examples known to have been prepared by Corot, and of these proofs of one only are in existence. In 1873, when the indefatigable Alfred Robaut was preparing his list of the artist's works, Corot, in answer to his questionings, could only remember these four, and, as stated, of three of these no proofs can be found. Corot made little drawings showing the designs of all or them for M. Robaut, but these were only vague recollections made fifty years after the originals were drawn on stone. Even their dimensions were forgotten by the artist, and all he could recollect was that they were about quarto size.

The one of which two proofs exist measures about seven inches in height by four in width, and was prepared in the year 1836 to illustrate a small brochure for a play called "La Caisse d'Épargne," by Edouard Delalain, with music by his brother Henri Delalain, who wrote under the name of St Yves. These young men were sons of Corot's old friend Delalain, with whom he was engaged in business before he finally became an artist. In the lithograph Corot's

work consisted of the figure of Mlle Rosalie, a peasant girl in clogs, but piquant and full of life, and this design was placed in the centre of the page, and measured about four inches high only. It was therefore far from important, but being Corot's first and only existing example of such draughtsmanship, it is specially interesting.

It was in 1822, when the painter was still at Delalain's office, that he made the three lithographs vividly indicated fifty years later to M. Robaut. Corot related that he remembered stealing out of Delalain's house to carry the lithographic stones to the printer. One of the sketches was *The Guard Dies but Never Surrenders*, and shows a Grenadier standing before a large tree trunk grasping his flag and surrounded by English soldiers who thrust at him with their bayonets, another was called *The Plague at Barcelona*, and showed a peasant seated in the foreground desolate and alone, and the last represented a village fete in the style of the Flemish kermess, and it had a very large number of figures.

Therefore, when Corot again began drawing lithographs in 1871, his previous experience, being of figures only, was of very little service to him, but he would remember the general manner of working, and therefore the idea, when proposed to him at a time when he wanted something fresh, proved interesting and acceptable.

In order to complete this brief sketch of Corot's work outside his painting, it may be stated that he executed fourteen plates in etching several of them being remarkably fine landscape subjects. These, which are not now difficult to obtain from the principal dealers in prints will be found very interesting to the collector. Corot also made many experiments in glass processes, a character of work which various artists occupied themselves with about 1860—Millet, Rousseau, Druigney all experimenting in it. The process consisted of pouring coloured varnish over a sheet of glass, and when dry removing it either by a brush or point so as to make it partly or wholly translucent, thus forming a sort of negative of which ordinary photographic prints could be prepared on sensitised paper. Corot seems to have enjoyed this kind of work, for he prepared over sixty different plates, from which our great authority for these details, M. Melton, prints reproductions collected by M. Alfred Robaut. And finally it may be noted that Corot at his death left nearly six hundred drawings of various kinds, mostly in black and white, some of them complete but the majority very slight.

D. C. I.



"LE REPOS DES PHILOSOPHES"
BY J B C COROT



"LE CLOCHER DE SAINT-NICOLAS-
LEZ-ARRAS" by J B C COROT



"LE RENCONTRE AU BOSQUET."
by J B C COROT.



"LE MOULIN DE GUINCHY PRÈS
DOUAI." BY J. B. C. COROT





"LE COUP DE VENT,"
par J. B. C. COROT.





"LE DORMOIR DES VACHES"
BY J. B. C. COROT.

A AN AMERICAN SCULPTOR CYRUS E DALLIN

WHAT the English sculptor Herbert Ward has done for the blacks of Africa, Cyrus Dallin has achieved for the American Indians. His genius has penetrated beneath the outward semblance to the soul of this misunderstood race and has given us precious records in stone and marble of their true character.

Born in 1861, under the shadow of Utah's snow-crowned mountains, his earliest recollections are of the friendly Indians who traded in his village of Springville. His parents had come from England in 1851 to seek their fortunes in our western territories. Life there at this early period was a continual struggle, for the women especially the hardships were very great. But Mrs. Dallin was one of those brave pioneer spirits without whom our West would be to-day an undeveloped country. With eight children there was much to be done in the little log cabin and many chores fell to the part of young Cyrus who was so passionately attached to his mother that for her sake he was

willing to herd the cows to cut the firewood to go barefooted and wear the patched up clothes of his father. When only fourteen he and a comrade contracted to drive a produce wagon for fifty cents a day between Springville and Alta City, a silver mining camp in the Cottonwood Canyon to which they sold their vegetables. Forty miles was a long distance to drive over mountain roads and the boys had to carry their supper and bivouac over night in woods inhabited by the Piute and the Ute Indians. Fortunately the Redskins were always kind to the boys teaching them all kinds of games and permitting them to play in their wigwams.

In spite of poverty and the impossibility of receiving technical instruction in the West, Cyrus made up his mind to become a sculptor. In order to earn more money he insisted on working as a common labourer in one of his father's mines. Here he was first employed to cook for himself and three others then in sorting ore, loading it upon a barrow, wheeling it to the shaft and screening it. One day the men struck a bed of soft white clay. This was the lad's opportunity. He improvised a few tools and modelled two life-sized



heads These so delighted the miners that they spread the story of his genius far and near It happened that there was soon to be a sort of country fair in Salt Lake City, and the herds were sent there for exhibition Two wealthy men became so interested in the boys evident talent that they raised money to send him to Boston, where he began his art studies with Trueman H Bartlett, paying for his tuition by work in the sculptor's studio At the end of a year he went to Quincy, Massachusetts, and worked for Sidney H Morse When twenty-one he began to receive so many orders for his own work that he decided to take a small studio in Boston He remained here about six years, labouring with uninterrupted industry

From this time on his progress has been a continual triumph, beginning with the gold medal voted him in 1888 by the artists of New York for his *Indian Hunter* He was now sufficiently established to go abroad for two years and study in Paris Here he modelled the *Signal of Peace* which received a medal at the Columbian World's Exposition and was purchased for the City of Chicago by Judge Lambert Tree After his return to America and his marriage to Vittoria Colonna Murry, of Boston he spent three years with his wife in Utah, working from Indian models then went for another

three years of study to Paris He entered the atelier of Jean Dampst that he might gain a greater mastery of technique It was during this period that he modelled his now famous

Medicine Man, which was purchased in 1903 by the Fairmont Park Association of Philadelphia At its unveiling the Indian La Flesche, a pupil of Hampton College, explained its meaning "The prophets and priests termed in Indian language the Men of Mystery, were called by Europeans 'Medicine Men' The entire life of the Medicine Man was devoted to his calling His fasts were frequent and his mind was occupied in contemplating the supernatural His services were needed when children were dedicated to the Great Spirit, for the installation of chiefs, for councils of war Travellers believed that a very different character a so-called 'Healer,' whom intelligent Indians held in contempt, was the real Medicine Man, to the serious misunderstanding of the religious beliefs of my race I cannot discuss from the standpoint of an artist the work of your sculptor but in the expression the dignified bearing the strength of pose I recognise



THE WARRIOR

BY CYRUS E. DALLIN

the character of the true Medicine Man—he who was the mediator between his people and the Great Spirit This artist has been gifted with the imagination to discern the truth which underlies a



"THE SUPREME APPEAL"
BY CYRUS E. DALLIN

strange exterior The horns upon the head of the Medicine Man, or priest, symbolised the power of the Great Spirit his nudity typified the utter helplessness of man in contrast to this almighty power "The deep impression that Mr Dallin's sculpture has produced on this usually unimpressionable race is the highest tribute that can be paid his genius.

A sincere seeker after truth, this sculptor gives us all the characteristics of his individual models, but in them he perceives, with the vision of the seer, the prophet, types of a race that has fallen under that terrible law, "the survival of the fittest"

In talking of his work Mr Dallin said "I always strive to express some emotion because I believe that to be the only thing which constitutes art. Of course, we must have technique, the more perfect the better, but we care too much to-day for the manner in which a thing is done Unless a statue, a picture expresses something, unless it has some message to convey, I consider it useless Now

Rodin possesses emotion and the power of communicating it to his work, so that all who study it must know that he is a great man, that he has a bigger gamut than any living sculptor I do not mean that I like all his things, often I see something that makes me feel 'I wish he had not' But he is making visible the age in which he lives, and you know that this age has a neurotic side Nearly all French sculptors make the external, the appearance, very perfect, their technique is marvelous, but they lack Rodin's powers of perception and expression, he sees and understands more profoundly, he gives us life. That is because he works as the Greeks worked, from Nature, he is their legitimate descendant. Rodin, Michelangelo, the Greeks!"

This eulogy of a fellow-sculptor shows the largeness of Mr Dallin's mind, he possesses another unfailing quality of genius—simplicity "We artists are always children, hoping, expecting something

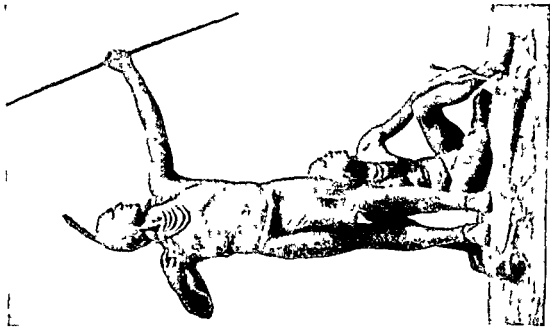
new and wonderful to happen I tell my pupils that art keeps us young because it keeps us close to Nature So long as we study her we have enthusiasm for our work, we grow, growth is a characteristic of youth, old age alone stands still When we no longer progress we are old, no matter what our years may be

Judging by his work, there is no danger of Mr Dallin's growing old His sculptural qualities continue to improve, his mastery of technique increases His stooping figure of *The Hunter* is so alive that we watch to see this warrior leap, with a single movement, in pursuit of game or to defend himself from some hidden enemy In order to be ever prepared, the Indians crouch to drink, tossing the water up with their hands instead of lying flat and taking it in their mouths as do more civilised woodsmen



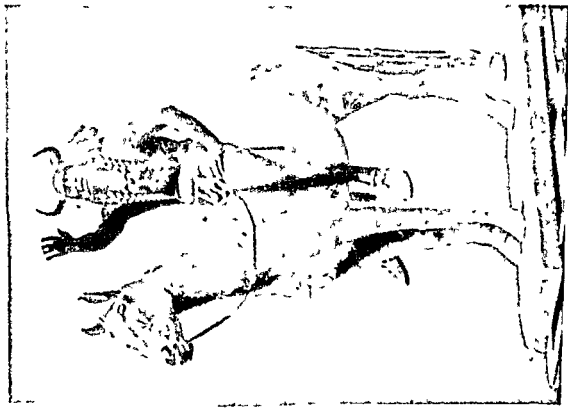
"MY BOYS"

BY CYRUS E. DALLIN



"THE ARCHERY LESSON "

BY CYRUS E. DALLIN



" THE MEDICINE MAN "

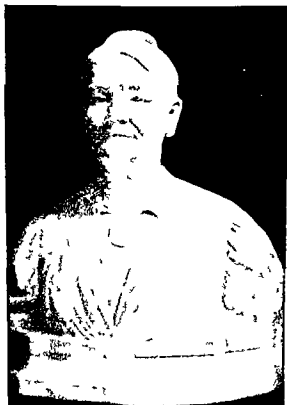
BY CYRUS E. DALLIN
(*Fairmont Park, Philadelphia*)

All the representations of his old friends the Indians reveal a deep insight into the character of this unhappy race, but in none does he express such perfect comprehension of the Indian's heartrending condition as in *The Supreme Appeal*, where the soul of the Red man seems to speak through the imploring gesture of head and hands, and his whole body is tense with desire, with supplication.

The artists of Boston, recognising this as a masterpiece, believed that it should be secured for the city with which the sculptor has been so long identified. They therefore petitioned the citizens to contribute twelve thousand dollars for its purchase, and they at once complied.

The portrait busts by Cyrus Dallin, though admirable in workmanship, do not always possess the vital, lifelike qualities of his Indians. The soldiers' monument recently erected in Albany, his equestrian statues of Lafayette, Sherman, Reynolds, all show a painstaking reverence for his art and a devotion to truth that are characteristic of the man, but they are not "the title deeds to immortality on which fame rests" as are his psychic interpretations of the Indians.

A. SPATON SCHMIDT

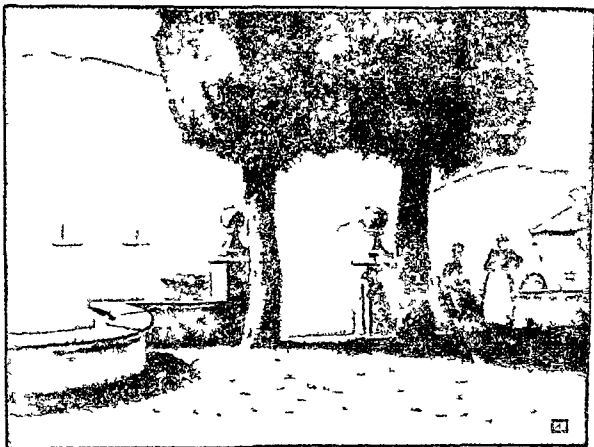


"MY MOTHER" (MARBLE BUST) BY CYRUS E. DALLIN

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS

In the recent annual exhibition of this Society—the thirty-fourth since its foundation in 1880—contained but few prints of exceptional importance, it can at least be said that the collection as a whole was quite up to the average of recent years, and that is saying a good deal, for the average is certainly one that entitles the members and associates to commendation. One would wish, perhaps, that the predominance of architectural motives might be less insistent at these exhibitions and that figure subjects might claim more attention from those who practise the arts which come within the cognisance of the Society. In saying this we are not unmindful of the valuable work done by our etchers and engravers past and present, in recording the aspect of numberless edifices of great historical interest, thereby rendering a signal service which future generations as well as our own will appreciate, and we should not like to see this work neglected, but we think that a greater diversity of motive would add to the interest of a large assemblage of prints which, restricted to monochrome effects, is from its very nature calculated to create an impression of monotony. That this impression is mitigated on closer acquaintance is largely due to the fact that the adherents of the Society are for the most part artists who, whatever influences they have been subject to have an individuality of method and thought which asserts itself in their work, and also to the fact that between them they practise many varieties of technique.

The honours of the recent exhibition belong to mezzotint, although as a matter of fact there were scarcely half a dozen prints representing this species of engraving in the show. But *The Night Picket Boat at Hammersmith* the sole contribution of the President Sir Frank Short R.A., would in itself entitle mezzotint to the honours, so admirably is it employed to interpret a nocturnal theme even without the able support of Mr Gaskell's *Harlech Castle* and Mr Lund's *Spate in the Highlands*. We noticed, too, a commendable example by Mr Percy Lancaster one of the Society's recent recruits and an artist who in his mezzotint *Old Age* and other prints has amply justified his election. Aquatint was well exemplified in the work of Mr Gaskell and Mr Alfred Hartley among others and the effective use of the soft ground was demonstrated in prints contributed by Mr Nelson



HAZY MORNING LAKE CO. O.

AQUATINT BY ALFRED HARTLEY R.E.

Dawson. Mr Gaskell was again seen to advance as an exponent of the dry point method in which excellent results were also displayed in prints by Mr W. P. Robins, Mr John Wright and Mr Sidney Tushingham (one of the very few artists represented by portraiture).

Turning to the general body of exhibits, etchings pure and simple for the chief part we shall have to content ourselves with enumerating a few of the more notable contributions apart from those which are reproduced in our illustrations—such as M. Béjot's *St. Malo et le Dinard*, *Le Moulin de la Galette*, *Montmartre* and *Le Pont Neuf*; Mr Charles J. Watson's *Marsh Farm*; Mr J. R. K. Duff's *Boy shearing Lamb* and kindred subjects; Mr Axel Hags's *A Street in Toledo with the Cathedral* showing that the veteran artist's hand still retains its vigour; a couple of portraits by Mabel Robinson and Mr F. H. Townsend respectively; Mr Malcolm Osborne's *Loches*; Mr Charles Holroyd's *Bent Beech*; Mr Sydney Lee's *The Monastery*; Mr Bernard Eyre's *Peaks of Colorado*; Mr Percy Robertson's *The National*

Gallery and *Storm clouds over the City*; Mr Fred Richards's *Old Houses on the Arno*; Mr Albany Howarth's *The North Transept of Westminster* and *The Five Sisters of York*, two of the largest prints on view and both excellent in the handling of light; Mr D. V. Smart's *King's Lion* and several plates by Mr F. L. Griggs, who has joined the Society quite recently and made his debut at this exhibition with etchings which in no wise discredit the renown he has won with the pen and pencil.

The exhibition included a collection of impressions (lent for the occasion by Mr Martin Hardie) representing the entire etched work of Samuel Palmer, produced in the very year that the Society was founded and it was interesting to contrast his intricate use of the etched line for the achievement of tonal effects with the economy of line practised by some of the artists whose works were seen on the walls, notably M. Béjot.

In the interval since the exhibition of last year the Society has lost one of its younger Associates, Mr Boardman Wright.



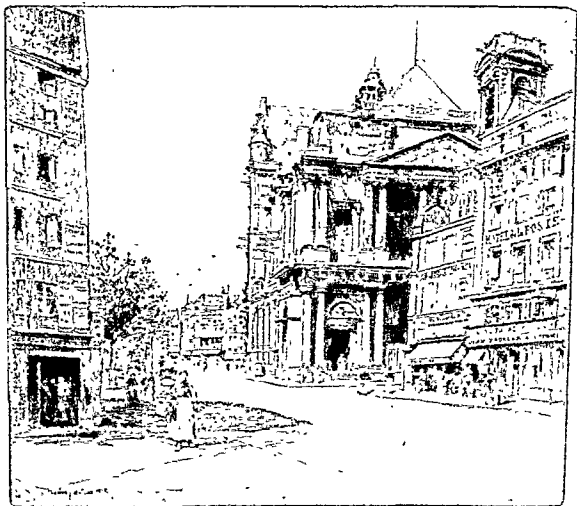
(By permission of the Publishers
Messrs Doodson & Dewar Ltd.)

KILLIN, PERTSHIRE ETCHING
BY NIELS M LUND A.R.E.



SPATE IN THE HIGHLANDS
GLEN DOCHART MEZZOTINT
BY NIELS M LUND ARE

(By per 1 10 1 of the F. M. H. crs.
Mauri Dondanill & Dondanill)



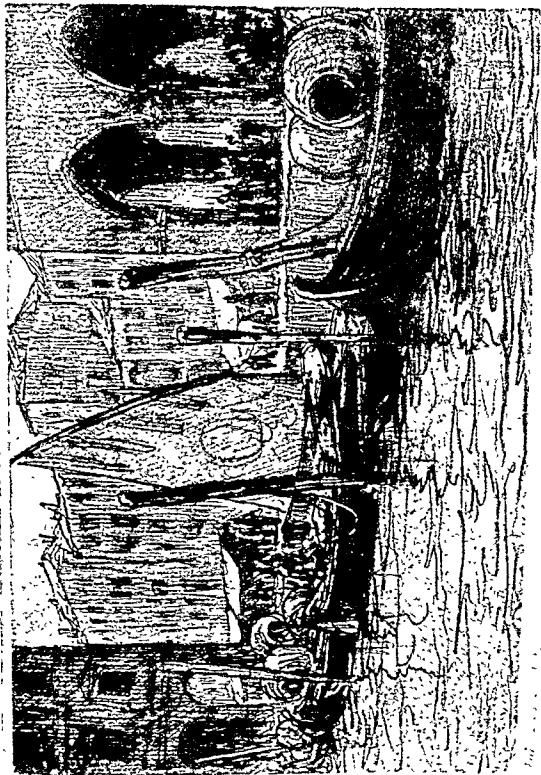
"ST. EUSTACHE, PARIS." ETCHING
BY CHARLES J. WATSON, R.E.



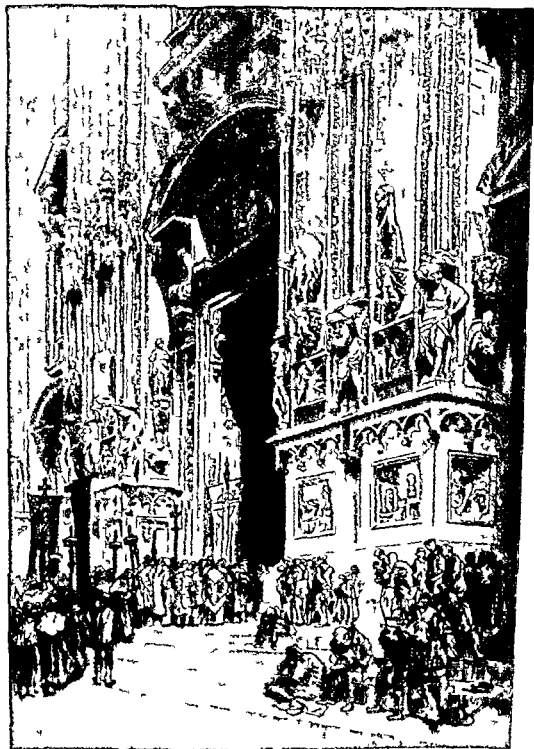
'TWO BIECHFS' ETCHING BY
DOROTHY WOOLLARD ARI



THE BALL-DIGGERS' AQUA FINI
BY PERCIVAL GASKILL R.L.



"FISH MARKET, VENICE." SOFT-GROUND
ETCHING BY NELSON DAWSON, R.E.



"PROCESSION OF STA MARIA DELLA
GRAZIA MILAN CATHEDRAL" ETCHING
BY ARTHUR J. TURIANI A.K.E.

STUDIO-TALK

(From Our Own Correspondents)

LONDON —The strong opposition aroused by the decision of the Government to close certain of the principal museums and art galleries until after the termination of the War, though it failed to secure anything but a slight modification of this drastic measure, afforded a gratifying proof that, while there may be many in our midst who apparently do not care a jot whether such institutions continue to discharge their important functions, there is at least an influential section among the leaders of public opinion who recognise their value as part of our national life. As a result of this decision the greater portion of the British Museum and the Natural History Museum, and the whole of the Tate Gallery and the Wallace Collection, will remain closed for an indefinite period. The

National Portrait Gallery was closed some time ago. There has been talk also of closing various provincial galleries which are under municipal control.

The war cartoons of Mr Louis Raemaekers, after having been on view for several weeks at the galleries of the Fine Art Society, were transferred early last month to Paris, where, as we learn they have made a great impression. At the New Bond Street Galleries they attracted day by day a huge crowd of visitors, and in view of the extraordinary interest aroused the Society decided, on the removal of the original cartoons to Paris, to replace them by facsimile reproductions to which the artist had given his *imprimatur*. The Royal Society of Miniature Painters has elected Mr Raemaekers an honorary member as a mark of esteem for his work and appreciation of his great service to the cause of the Allies.

At the Mansion House on January 28, with the Lord Mayor in the chair, a meeting was held for the purpose of formally inaugurating the Civic Arts Association. The provisional committee of this new body has Sir Cecil Harcourt Smith, Director of the Victoria and Albert Museum, for its Chairman, and among the members are prominent artists such as Mr George Clausen, R.A., Mr Frank Dicksee, R.A., Mr John Lavery, A.R.A., Mr Henry Wilson, President of the Arts and Crafts Exhibition Society, Mr Harold Speed, Mr W. Rothenstein, Prof. Lethaby, Mr Alfred Powell, Mr Harold Stabler, etc. The general object for which the Association has been formed is the amelioration of those civic arts without which no towns fit to live in can be created, extended or improved, and among its special purposes will be that of tendering advice to private individuals



THE LAKE, CORNWALL

(L'Esther Galleries)

BY F. DOBSON

and public bodies on the subject of War memorials, mementoes, and so forth. The Committee pleads earnestly for the employment of the many able artists in our midst, who on account of age or other circumstances are incapable of military service on public work of one or other kind, and they point with pride to the high standard of skilled talent existing among craftsmen and craftswomen in this country. Our pre-eminence in this respect is, indeed, generally recognised, and yet, as the Committee points out, our towns, while the best organised in the world in some respects, are, in the visual or architectural sense, the worst organised. To remedy this national defect will be no easy task, but we are sure that everyone who has the best interests of the nation at heart will wish the new Association prosperity.

The programme of exhibitions this season appears to be much the same as usual in so far as the principal art societies are concerned though, as was the case last year, the number of "one man" exhibitions will be very much smaller than in normal times. The Pastel Society and the

Senefelder Club have already held their annual shows, and the thirty fourth exhibition of the Painter Etchers, with which we deal elsewhere in this number, has just terminated. Among the groups which have decided not to exhibit this year is the Women's International Art Club, but the committee of this organisation hope to arrange for an exhibition of special interest in 1917. The National Portrait Society is holding its annual exhibition at the Grosvenor Gallery, and of this we shall say something in our next issue.

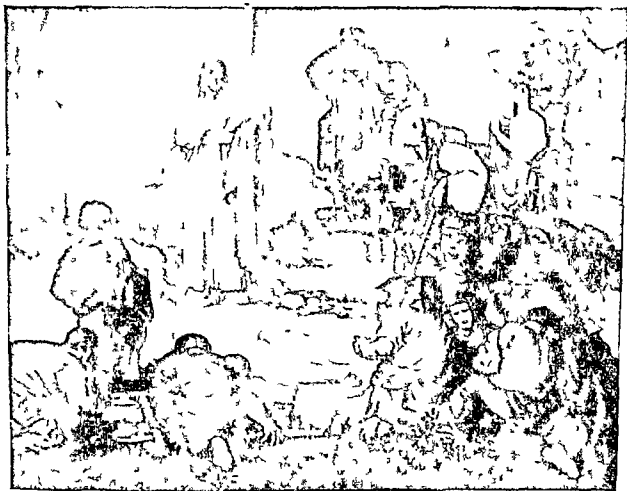
Of the exhibitions at other private galleries one of exceptional interest was that of a collection of drawings and etchings by the eminent Dutch artist, Mr Marius Bauer, at Dowdeswell Galleries, New Bond Street. The drawings, illustrating certain portions of the Books of Genesis Exodus, and Jeremiah and executed with the pen supplemented by wash in varying proportions revealed a draughtsman of extraordinary fertility of imagination and equally remarkable power of characterisation and one too who has steeped himself in the very spirit of the episodes selected for interpretation.



SOMEWHERE IN FRANCE

(L'atelier Galleries)

BY E. HANDLEY BRAD



"AND HE HEALD THEM"

TEMPERA SKETCH FOR A DECORATION BY A. E. COOPER

(Leicester Galleries)

We hope in a later number to speak more fully of this latest manifestation of the artist's genius and at the same time to reproduce a few of the drawings forming the series.

At the Leicester Galleries following upon the Seneffelder exhibition came one composed of work of various kinds by about a score of artists who for the time being have relinquished the practice of art save in the small intervals of leisure which fall to them and are serving their country as officers non-commissioned officers, and rankers, in the Artists' Rifles, an Officers' Training Corps to whose valuable services Viscount (then Sir John) French paid an eloquent tribute on his departure from France. The members of this corps who exhibited at the Leicester Galleries are nearly all of them men whose names are well known in the art world and their work as seen here testified to a high standard of achievement. Space has obliged us to restrict our reproductions from this show to a small number but among other items of interest we should mention the etchings of Mr Lee Hankey

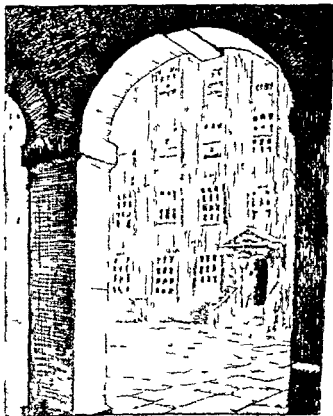
Mr E. L. Pattison and Mr W. P. Robins Mr Malcolm Osbornes *Loches Castle* and *Chinon Castle* Mr Gerald Ackermann's *Across the Common* Mr Montague Smyth's *Entrance to a Temple* Yokohama Mr Maresco Pearce's *St Malo* Mr Denys G. Wells's *Mother and Child* Mr Mason's *The Landlord's Daughter* and Mr Blomfield's *House at Stansted*. In another room at the same galleries were to be seen Mr Arthur Rackham's drawings in illustration of Dickens's Christmas Carol and a number of miscellaneous drawings including some landscapes showing a side of his art less familiar than that which we encounter in the numerous books he has illustrated. In most of these landscapes he uses water colour as the principal medium of expression whereas in his drawings for illustration it is employed in subordination to line work which still continues to be the artist's forte.

Readers of THE STUDIO will probably recall the name of Mr Vladimir Polunin as that of the designer of some attractive wooden toys which we

illustrated some few months ago. They were a few out of a large number which he designed and made as models for the Board of Trade, who were anxious to stimulate the home production of toys which before the war were imported mainly from Germany. On this occasion, however, we are concerned with Mr. Polunin, who as we stated before is a Russian artist residing in England in his capacity as an etcher and draughtsman and in reproducing two examples of his work we give the comments of Mr. Alexander Bakshy, on the artist's work in this field.

"It is a strange fact," he says, "that the dominating movement of the last two decades in Russia, which has generally been described as a graphic school, has scarcely shown any interest in etching. Drawing on paper and book illustration held the minds of the Russian artists to the exclusion of all the other methods of graphic statement. And yet, had it been otherwise, we should probably have a school of etching distinct from the schools of Western Europe. In the work of Mr. Polunin we can trace the influence of the Russian graphic school cloaked under the forms of a later and more cosmopolitan origin. The manner developed by the Russian artists can be best explained by comparing it with modern English work. Since the time of Whistler a tradition has set in in English etching which may be described as a combination of naturalistic suggestiveness with decorative treatment. The first element, however, had the precedence and was able for this reason to determine the use of the second. The consequence was that decorative, *et cetera* in the case of etching graphic, treatment was for ever confined to the narrow sphere of sketchy impressionism. Mannerisms in the drawing (in the treatment of the sky for instance) and in the method of hatching (a set gradation in the strength of hatching lines) have naturally followed, and becoming fixed and stereotyped, have set their stamp on all the average English work. A curious exception to this graphic style were the *Les Raphaëlites* and *Beardley*. But

their conventional forms have found practically no expression in the medium of etching. The Russian artists were nearer in spirit to the last mentioned English artists than to Whistler and his followers. With them in their graphic work, suggestion of nature was a matter of less concern than expression of a definite style. More independent of realistic nature they were able to concentrate their efforts on the graphic side of drawing and to evolve a number of original graphic forms. This characteristic feature of the Russian school is also evident in the work of Mr. Polunin, for whom the graphic treatment is foremost, and suggestiveness merely an unavoidable attribute. Mr. Polunin's design is always complete and thorough though it is never naturalistic. When one looks at his work it is his original manner of statement that immediately steps forward in one's impression. The peculiarity most conspicuous in his work is the persistence with which the artist tries to avoid outlining the object. By using parallel strokes varying in direction he succeeds in indicating at



LAMB'S COLEY

ETCHING BY VLADIMIR POLUNIN

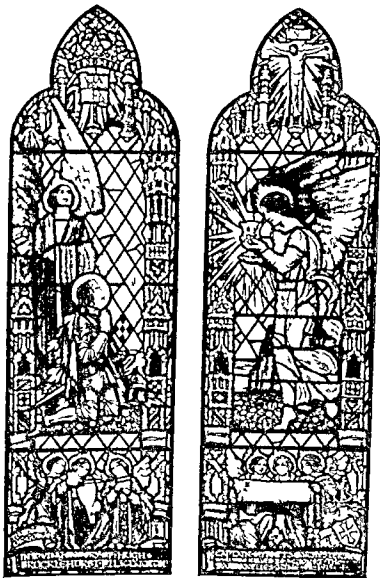


one and the same time both the planes and their boundaries. Were there nothing in this method but its originality, one would, perhaps be justified in designating it a mannerism, or a mere trick. But I think it is not merely original. It possesses the solid graphic quality of enhancing the effect of a flat surface, and of emphasising the formal nature of a drawing. This last feature is particularly notable for the reaction which it denotes against loose sketchiness and 'poetic licence' in drawing. Then along with this formality of design, which in Mr Polunin's work is, as I said of Russian origin, we find in it something that is distinctly French—the simple and unsophisticated attitude with which the artist approaches his subject. He makes no attempt to go beyond what he actually sees, to juggle and wrestle with the subject in order to find in it some definite sentiment that would bring it within some preconceived idea of a style. For Mr Polunin his subject is always a still life, no matter what sentiment may pervade it or what feeling it may arouse in the beholder.

MANCHESTER. — A stained glass window is one of the most permanent and perhaps one of the most beautiful ways to perpetuate the self sacrifice and gallantry of the men and women who have given all for England. The window illustrated on this page was recently erected in St Ann's Parish Church of Clifton near Manchester, and is a small but exceedingly beautiful piece of modern craftsmanship. It has been designed and painted by Mr Gordon M Forsyth and presented by the staff of the Clifton and Kersley Collieries, of which the late Captain Pilkington was one of the directors before the outbreak of the War. The glass invented by Mr Edward Prior, and hence known as Prior's Glass, has been used throughout the window. It is a material which properly handled gives a richness of colour, and jewelled effect equal to if not surpassing the

quality of the finest thirteenth-century glass. The late Captain Pilkington—son of Mr Charles Pilkington—was killed whilst leading his men against the Turkish position in Gallipoli on June 4. He belonged to one of the oldest and best known families in Lancashire.

BOLTON.—The term 'museum' is really too narrow and stereotyped in meaning to be applied to the new form of exhibition which is in process of development at the old Hall with Wood, Bolton le Moors. The usual things associated with institutions so named were to be seen there during the dozen years of its existence as an ordinary museum, but some



MEMORIAL WINDOW IN ST ANN'S PARISH CHURCH CLIFTON NEAR MANCHESTER TO CAPT JUGH BROCKLEHURST PILKINGTON KILLED AT THE DARDANELLES. DESIGNED AND PAINTED BY GORDON M FORSYTH

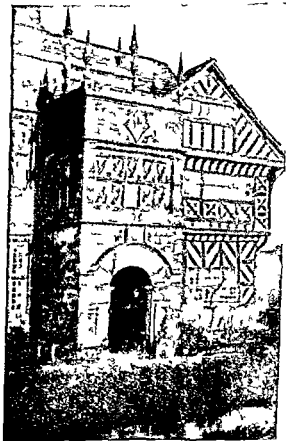
months back all such features were removed to make way for the present exhibition inspired by a new idea which is much more in harmony with the picturesque old manor house. It is now a 'Folk Museum' designed to give to people of the time that now is as realistic an idea as may be of the domestic life of their ancestors, and it would be difficult to find a building more peculiarly and romantically fitted for the purpose than the quaintly named Hall: th Wood.

The Hall is not and never has been a "lordly" dwelling. A comfortable, homely "folk residence," it began in quite a small way as the

House in the Wode in the late fifteenth century put out a north west wing as its owners grew and prospered in the sixteenth and certain more elaborate southern additions, including a handsome stone porch and a fine oak staircase, in the seventeenth. A portion of wall in the kitchen has been stripped to show how our ancestors built their less pretentious dwellings of "wattle and daub." The wood from which the Hall derives its name has long since disappeared and the Hall now stands high on a hard paved roadway. The charming old black and white "post and plaster" work, quaint gables and overhanging eaves of its Tudor portion are in striking contrast with the plain drab brickwork and tall smoke belching chimney of the modern industrial buildings in the valley below.

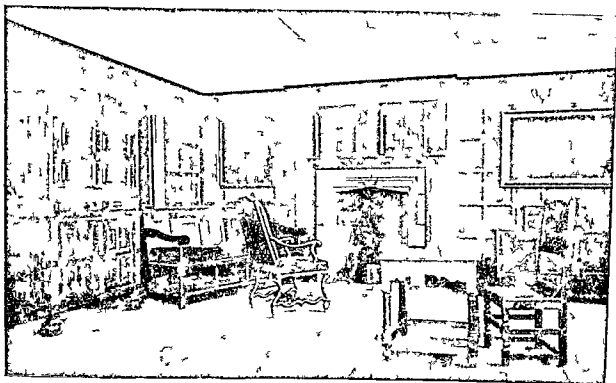
In accordance with the central idea of the 'Folk Museum' the interior is now being furnished and fitted so that ultimately visitors of to-day may be able to picture for themselves the daily routine, the occupations and relaxations and all that made the home life of a prosperous middle-class family residing in such a house in the seventeenth and eighteenth centuries. This is by no means a simple matter, for specimens of the furniture implements and utensils of this period are not at all easy to obtain. In industrial Lancashire itself where old things are quickly scrapped to make way for new it would be difficult probably impossible to make a comprehensive collection, but any or all the counties are being made contributory to the plenishing of the Hall by Sir William Lever to whose generosity Bolton owes the museum in its new as in its old form and in due time it will give a full and detailed picture of an old manor house.

something of the appearance they presented in the time of the Trowlow and Norris and Starkie families, whose initials are to be seen in stonework or woodwork within the house though to modern eyes they may look rather bare and chill. In the large hall the long oak table and solid carved settle and chairs—one of which is of especially noble proportions—the great open fireplace the roasting spits the bellows the polished livery cupboard or "panetiere" for storing loaves and the "tranchoir" for cutting them up speedily, suggest such a gathering as Cowper pictured and Washington Irving regarded as splendidly typical of English home life in times gone by. Inside the cupboards and carved cabinets, the dishes and plates of fine pewter or white wood, the finely turned wooden trenchers, forks and spoons salt cellars some in lignum vite, give an idea of the table furnishings of the past, and a fine mahogany "cheese-runner" on little castors shows how table-service was made easy. Vessels of varied form and material testify to the drinking customs and tastes of the hard



Already the rooms are beginning to assume

HALL: TH WOOD BOLTON SOUTH PORCH



HALL I THE WOOD FOLK MUSEUM BOLTON A SITTING ROOM

drinking Stuart times and the early Hanoverian period when decent people got drunk every night without criticism. The collection of quaint old implements of cookery hanging about the kitchen fireplace and walls shows how important

a part of the art played in the life of the mistress of the Hall and her daughters or serving maids. The pestles and mortars in beautifully polished wood call up visions of them crushing spices, pounding flowers, petals and sweet smelling herbs or grinding



HALL I THE WOOD FOLK MUSEUM BOLTON A SITTING ROOM



"POTATO FIELDS," FROM AN
ETCHING BY F. C. JONES

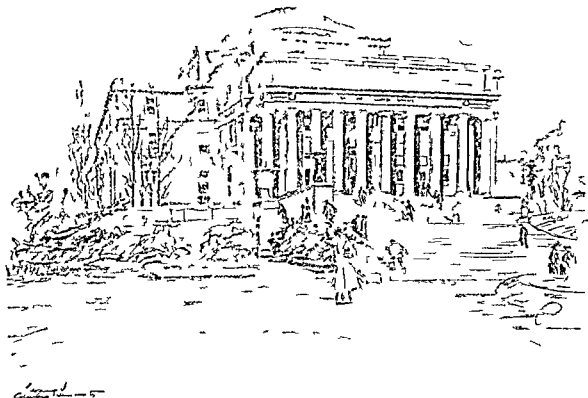
and mixing medicinal herbs for her in doine-chest. Carved sweetheart spoons in walnut bring in a touch of romance but a very different picture is suggested by an ancient ducking stool. Other phases of old time life are recalled by the beautiful old spinning wheels and the carved press for the 'linnen nyperne' a pillow for linnen making, reminding us that Flemish refugees taught our ancestors this and many other valuable industrial arts. The old leaden tobacco box and a snuff box may not have been sacred to the good man alone for in those days women and even young children smoked—it is even said that children took pipes to school and that a pause was allowed for smoking.

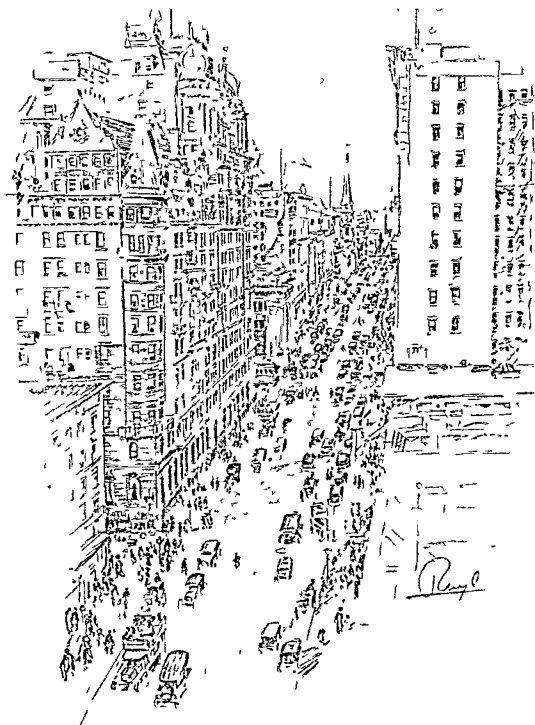
B. L. A.

BRADFORD—Mr. Frederick C. Jones whose etching *Little Fields* is reproduced opposite was until recently a student at the City of Bradford School of Art, where his aptitude for drawing and etching has been recognised by the award of medals. The son of a landscape painter whose pictures are frequently to be seen on the walls of the Royal Academy, and whose feeling for landscape

he has inherited he began to practise etching while still in his teens and though still not far advanced in his twenties he has accomplished a considerable amount of work in this branch of art. Some of his dry points have been accepted by the City of Bradford Art Gallery.

NEW YORK—The lead pencil drawings of New York streets and Columbia University of which reproductions are here given are by Mr. Louis H. Ruyl whose work is familiar to newspaper readers in America the artist having for some years made drawings for several important papers in which illustration is a special feature such as the 'World', the Philadelphia Press and the Boston Herald. His talent in this field of work was recognised by editors during the Spanish American War, when he was sent on behalf of several papers to Cuba. His predilection however is for architecture and with a view to studying it under a variety of aspects for which material was not available in the New World he made an extensive tour of Europe three or four years ago gleaming much valuable help and inspiration therefrom.





*Sketch of
looking up from 3rd St.*



"The Beginning of Broadway"
Pencil drawing by Louis H. Kuyt

SAN FRANCISCO In the laying out of the Japanese garden and the construction of the Government pavilions in it at the Panama Pacific International Exposition no effort was spared to make it representative. Credit should be given to Izawa Hannosuke for the design and construction of the charming garden and to Dr Takeda Goichi Professor at the Higher Technical and Art School of Kyoto for the pavilions built in the garden.

The garden which is located in the Presidio grounds and is to be left as a memento of Japan's participation in the Exposition is not a reproduction of any particular garden in Japan though in general effect an attempt was made to suggest the garden of Kinkaku Gold Pavilion in Rokuonji a temple of the Zen sect in Kyoto. The suggestion rests largely with the reception hall which in general outline resembles Kinkaku with a bronze image of a phoenix at the top of the gracefully curved roof and with the lakelet reflecting the slender pillars and artistic curves of the structure. If it

had not been for these two things there would have been nothing to remind one of the famous garden of Rokuonji.

But the Japanese garden has been beautifully laid out. More than 250 rocks weighing more than one ton each, and several weighing more than three tons each together with tons of gravel were brought over from Japan. There were rocks of exquisite colour and texture grouped in a most artistic manner with some shrubbery planted about them. These groups of rocks in different parts of the garden form charming spots each contributing to the rhythm and harmony of the whole. I have often stood in front of these beautiful groups of rocks and admired the harmony of colours and lines and often have I marvelled at the effect thus produced. One day when I called the attention of a lover of nature to these beauty spots in the garden he said I have often come to this garden and have felt the charm of the place but I have not particularly noticed how these rocks have been laid out. I see exquisite beauty in them now.



INTERIOR OF JAPANESE HOUSE AT THE PANAMA PACIFIC EXPOSITION SAN FRANCISCO



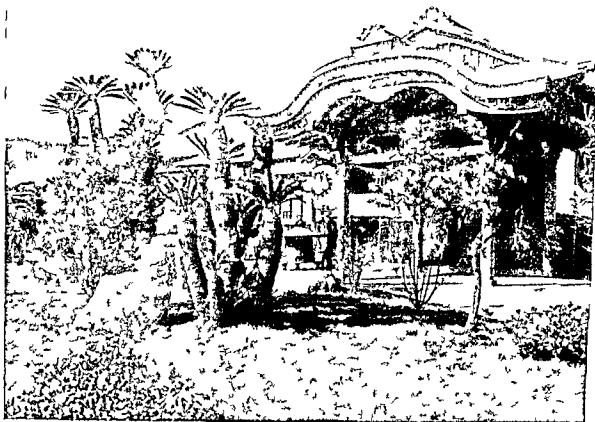
THE JAPANESE GARDEN AT THE PANAMA PACIFIC EXPOSITION SAN FRANCISCO

It is hard to realise that the garden covers less than two acres

The purpose of the pavilion is to show the architectural style of some five centuries ago. The building is not in the style of a home but rather in that of a temple structure with slight modifications to meet modern requirements. The grace and simplicity of the mural decoration of the building have been much admired. Besides the government pavilions there is a house in the further corner of the garden erected and furnished in the Japanese style by the Japan Central Trade Association in which is the "tea ceremonial" room a small regular shaped room of about nine feet square. Like the real *chaisu* room it is so constructed that there is a rhythm of harmony in colours and materials. It has a marked tranquillising effect on the minds of the occupants. Its fragile construction and delicate finish do not give them the sense of being shut in and oppressed by the four walls.

The murmur of the waterfall and the whispers of the wind through the trees outside greet one's ears as one sits there and they harmonize with the ringing of a kettle in the room. Thus one sitting there does not feel the barrier but in freedom his soul can expand to the uttermost limits of the universe.

Again the simplicity of the construction of this room gives one an idea that it is not permanent, that the human habitat on is but temporal. However strongly you may build a house it will crumble in time. So it is with our human bodies. Soul finds but temporal habitation in our flesh. It is like gathering growing reeds in the field and tying them at the top with a rope. When the space inside is cleared, one could live in it and call it a habitation. But when the time comes the rope snaps and the reeds resume their former positions and grow in the same old field as if nothing had happened. It is this idea of transient



ENTRANCE TO THE JAPANESE GOVERNMENT PAVILION AT THE PANAMA PACIFIC EXPOSITION

that you have called my attention to them. But I think that is a great compliment to the artist for I have lived among the mountains so long and been mured to the beautiful way in which Nature works in her garden that I would have noticed them if they had not been in harmony with the charm of the place. Years of experience and a close observation of nature have taught our landscape architects the secret of art.

It is always the aim of our gardeners to make the best use of the piece of ground placed at their disposal. They lay out the gardens in such a way that from the house the effect will be one of limitless expanse. If on the one hand there are undesirable objects in the neighbourhood they are hidden from sight by the placing of tall trees in the garden. And if on the other hand there is a beautiful view it is incorporated in the vista of the garden. Herein lies the greatness of the Japanese art of landscape gardening. The position of each rock and tree is studied in its relation to the beauty and harmony of the whole. Each object in the

garden has its part to perform and should contribute to the rhythm of the whole landscape.

But in laying out the garden at the Exposition considerable difficulty was encountered. There were so many unsightly structures all around. It was a bare and open place to begin with and all the trees and shrubs had to be planted. Nearly 1300 trees consisting of 36 species, nearly 4000 smaller plants representing 21 different kinds and some 25,000 square feet of Korean turf were transported here from Japan. It was thought necessary to bring over even the turf for coarser kinds of grass do not give the required harmony with the dwarfed trees planted in the garden. In spite of this difficulty the garden has been beautifully laid out. Standing in the lower part of the garden one can see the calm reflection of the pavilion, artistically trees and stone lanterns in the pond, hear the water flowing down the waterfall from among the foliage, and see the tiled roof of the Japanese tea house beyond giving the effect of the garden being extended to the distant Presidio Hills.



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THE CHA NO-YU (TEA CEREMONY) ROOM IN THE JAPANESE GARDEN

life of the evanescence of life that is borne in upon one when sitting in that *cha no-yu* room which in a way symbolises this philosophy of life and one feels constrained to humble oneself before the greater power and to be moved by the desire to rise to an ethereal plane so as to be in harmony with the infinite.

There in that room has been served tea in the true style of *cha no-yu* an institution of deep spiritual meaning which has been observed in Japan for more than four hundred years. *Cha no-yu* is indulged in for the purpose of tranquillising the mind and extricating oneself from the whirl and bustle of life's struggle and for concentrating one's thoughts on the higher things of life. It is a cult founded upon the adoration of the beautiful among the sordid facts of every-day existence. By this institution not only etiquette is taught to Japanese young ladies but patience is inculcated the memory trained a taste for art developed meekness of spirit fostered and concentration and discipline of mind cultivated. In fact, through it are given all those things that make

up the culture and accomplishments of ladies. Even business men of the present time in Japan take refuge in the *cha no-yu* where, leaving the hustle and bustle of life they find much-needed peace and tranquillity.

HARADA JIKO.

REVIEWS AND NOTICES

Six Portraits of Sir Rabindranath Tagore
By W. ROTHENSTEIN (London Macmillan)
10s net.—This book of portfolio size, is prefaced by Max Beerbohm. That writer's art is hardly less self-conscious than Mr. Rothenstein's own. It justifies itself in this case by making the point "Most men are not at all like themselves." Few men resemble their work. Mr. Rothenstein we are told, has the power that belongs to fine portraitists, of showing through the sitter's surface what he or she indeed is." This is true and it passes nearly all the necessary criticism on Mr. Rothenstein's book. For ourselves we find Mr. Rothenstein's style somewhat thin. And since style in its character corresponds with the thought of an artist, it is impossible for us not to

believe that there are heights and depths possible to Sir Rabindranath that go uninterpreted in the six drawings under review. The drawings are sensitive—that is their charm. The refinement of execution gives them a great artistic value but they still seem to leave us standing quite at the threshold of the Eastern mind which they seek to penetrate.

Cubists and Post-Impressionists. By V. J. Eddy (London: Grant Richards) 20s net.—From the point of view of interesting the plain man in the questions with which it deals this book could not be surprised. It is written in a clear and aphoristic style. It does not aim at more than inviting an attitude of receptivity to newer movements of art. Many of the apologies would apply almost equally well to Pre-Raphaelism or any other phase of painting. The author sets out the principles of Cubism at some length. But when all is said the Cubists have only abstracted and isolated principles which could be abstracted from almost any picture. Their failure to infect the world with their own enthusiasm as did the first Impressionist, is due to their intense self-consciousness. The rights of subjective emotional art are, however, well advocated in this book rights against demands for imitation of nature or even for intelligibility. The author is happy in the discussion even when the illustrations in the book seem to give him case away. To clum to paint trees that will give 'the feeling' the dignity the power of trees' and then to paint something which breaks down every association of the mind with trees is to betray either the believer in the 'manifesto' or the spectator of the picture. It must always be difficult to translate into words the effect of painting on the imagination, because the effect is to be received most directly from painting. The need for a manifesto-writer between us and a picture condemns the picture. Emotional experiences can be expressed but cannot be explained. Whistler himself never really attempted to explain his pictures, but only, very patiently the intellectual shortcomings of those who failed to appreciate them.

An Art Philosopher's Cabinet. Passages from the works of George L. Raymond (New York and London: G. Putnam's Sons) 6s net.—This volume consists of a classified selection of subjects from the works on Comparative Aesthetics of George Lansing Raymond, who was Professor of Aesthetic Criticism in Princeton University. The quotations have been brought together by Miss Marion Mills Miller, Litt D. Written in the simplest language, and addressed to the general public they cover

a great deal of ground in relation to all the arts. The book can be opened at almost any page and be found suggestive.

The Survey of London. Vol. VI. The Parish of Hammersmith (The London County Council) 21s net.—Now a thickly populated London borough Hammersmith was until eighty years ago a hamlet forming part of the parish of Fulham. In the seventeenth century many of the citizens of London had their residences there and the portion along and near the river, nowadays a favourite haunt of artists seems to have been to the wealthy merchant of those days very much what places higher up the river are to his successor of the present. It is with the old buildings of this riverside locality that this new volume of the Survey of London mainly deals, and the numerous illustrations which as in all the preceding volumes, form a valuable feature of the Survey show that among these old residential structures still extant are many of extreme interest, either on account of their architectural character or their associations or both. Prominent among them is the charming Georgian structure which since the year 1878 has been known as Kelmscott House a name given to it by William Morris, whose home it became in that year, and whose memory is indelibly associated with it and the cottage near by where the Kelmscott Press was carried on. It is stated that the dining room is still hung with the original "pimpernel" wall paper which Morris placed in it when he first went to reside in the house. There are other interesting houses close by some a good deal older, while in the near vicinity there are numerous quaint passages which with their humble abodes, serve to give this part of London an old world appearance.

The new volume of *Who's Who* published by Messrs A and C Black (15s net), is larger by more than a hundred pages than the last pre-war issue in spite of the fact that the toll of death as indicated by the obituary list has been much heavier. The utility of this annual biographical dictionary is so universally acknowledged that further commendation is entirely unnecessary. And the same may be said of those handy works of reference which always make their appearance in its company—*Who's Who Year Book*, *The Writers and Artists' Year Book* (both 1s net) and *The Englishwoman's Year Book and Directory* (2s 6d net) the last being of especial interest this year as containing a "War Supplement" with its gratifying evidence of the splendid part played by women in the great crisis through which the country is passing.

THE LAY FIGURE ON THE VIRTUES OF SELF-HELP.

"WHAT is to become of us?" cried the Designer. "What is in store for us in the future? When the present turmoil comes to an end will there be any of us left or shall we all have disappeared from the face of the earth?"

"Ask me another," scoffed the Man with the Red Tie. "Are you of any real use to anyone—that is the only question—and is there anybody who wants you? If you have any place in the world I suppose you will be expected to fill it. Have you forgotten what your Catechism teaches you about your duty to your neighbour?"

"My duty to my neighbour? That is all very well," objected the Designer, "but has my neighbour no duty to me? Am I to give everything and get nothing in return?"

"It is more blessed to give than to receive," quoted the Man with the Red Tie. "You must seek your reward in the consciousness that you have duly fulfilled the Biblical prescription."

"Wait a bit," broke in the Art Critic. "The man who is always giving and getting nothing in return must sooner or later die of exhaustion. That, I take it, is the fate which our friend anticipates as a reward for having done his duty."

"Precisely! That is what the future seems to offer me," agreed the Designer. "After years of serious and strenuous effort, after doing what I think I may call without conceit good service to my country, I am to be thrown aside as useless and all my struggles are to go for nothing. I think it is rather hard."

"Yes, it is. I quite agree with you," assented the Man with the Red Tie. "I was only pulling your leg when I talked about your duty to your neighbour. Of course your neighbour, that is the whole community, owes you a debt which you ought to collect."

"But how can I collect a debt which my debtor repudiates?" asked the Designer. "That is the present position. I am told that the community owes me nothing and can do without me. I am told that I have no claim to assistance or even recognition, and that I am of no account in national affairs. Who will see that justice is done to me?"

"It seems to me that the assertion of the rights of art must come from the artists themselves," declared the Critic. "They must unite to force upon the country the understanding of their importance. They must prove that their work

has a national value and demand for the measure of attention and support to which it is entitled."

"Good Lord! Can you imagine artists ever agreeing to unite over anything?" exclaimed the Man with the Red Tie.

"I am quite ready to admit that hitherto they have suffered much as a result of their disunion," said the Critic, "and that they have lost greatly by want of agreement on vital questions. But I do believe that they have sufficient commonsense to perceive that they are faced now with a serious crisis and that they must band together to protect themselves from extinction."

"Oh yes, they perceive that there is a crisis, but are they doing any banding together?" inquired the Designer. "So far the crisis has produced nothing but a lot of independent organisations which are all trying to do the same thing and are all jealous of one another. Who is going to solidify them into an efficient union?"

"Well, I am old fashioned enough to believe that the proper body to take the lead in an united movement is the Royal Academy. It has the advantage of having been long established, it enjoys the prestige that comes from a not undistinguished career, and it possesses the confidence of a large section of the public," returned the Critic. "If it will abandon its pose of splendid isolation and come into the arena as a fighting organisation, it can, I am sure, rally the scattered forces of art and make them irresistible."

"But would it ever do anything for the particular branch of art which I represent?" asked the Designer.

"It must, if it is itself to escape the fate which threatens all artistic associations," replied the Critic. "It must become, in fact as well as in name, an Academy of Arts and must exclude no form of art practice from its consideration. It must recognise that it is to be the head of a great self help movement in which artists of all views and methods must pull together devotedly to save and keep alive what public and official apathy would condemn to destruction, and it must by its own comprehensiveness and solidarity set an example to all art workers throughout the country. It has an immense opportunity now if it will only take on its shoulders the burden of British art."

"And Heaven help those who won't help themselves," commented the Man with the Red Tie.